

Cathedral Age



Christmas 1952



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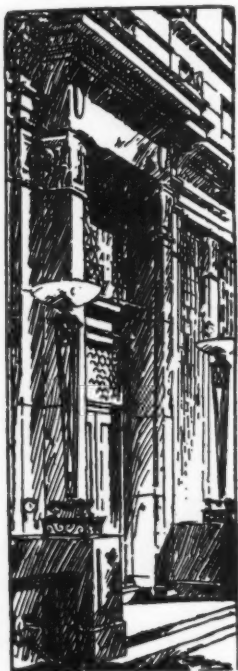
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THE Cathedral Age

Published at Washington Cathedral in the Nation's Capital
for the Members of The National Cathedral Association

VOL. XXVII

CHRISTMAS, 1952

No. 4

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THE CATHEDRAL AGE is an international magazine devoted to Cathedral interests throughout the world.

MEMBERSHIP—SUBSCRIPTIONS

Active \$3 to \$9
Contributing \$10 to \$99
Sustaining \$100 to \$999
Life \$1,000 or more

Published quarterly (Spring, Summer, Autumn, Winter) by the National Cathedral Association, Mount Saint Alban, Washington 16, D. C. Editorial and business offices, Washington Cathedral Close, Mount Saint Alban, Washington 16, D. C.

Entered as second class matter April 17, 1926, at the Post Office at Washington, D. C., under the Act of March 3, 1876.



Cover. MURILLO's "FLIGHT INTO EGYPT." The color plates were borrowed from the Cathedral Christmas Card Department which used a reproduction of the famous painting as a card several years ago.

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Christmas 1952

ALL year long Bethlehem has been quietly proclaiming the wonder of Christmas. For Christmas is not a season but a miracle, ever close, ever vivid. Yet the lovely Day brings each year a transforming freshness to the age-old wonder of God's infiltration. As we prepare to tell the story again, sending it out over television waves across the Nation, may this issue of *THE AGE* bring personal greetings to all the special friends of Washington Cathedral!

A lovely experience happened to me this year. I met a family at Union Station which had never been to Washington before. And I watched their faces—father, mother, and little children—when they stepped off the train and saw the Capitol for the first time in their lives. There, in its night garment of light was the reality of which these Americans had seen only a picture postcard. They were here!

Isn't Christmas like that? You dream of God. You study His picture. You wonder wistfully what His love might be. Then, all of a sudden, as if you stepped off a train comes Christmas. And you know that God is here and you are with Him. The Word is made flesh and dwells among us. Let us all rejoice in the radiance of Christ's birth-day, for it is God come true.

F. B. SAYRE, JR.

Christmas at St. Albans

Where Romans and Saxons Have Worshipped

By WENDY HALL

CHRISTMAS in St. Albans, the busy market town in the English county of Hertfordshire, carries the mind back to the early fourth century when Alban, Britain's first martyr, was beheaded on the hill on which the ancient cathedral now stands. The cathedral, blending Saxon, Norman, Early English, and Decorated styles in its architecture, spans nearly a thousand years of history, and on its site, and under its noble tower Romans, Saxons, Normans, Danes, and English have worshipped and celebrated the birth of Christ.

Even the Christmas carol service, which takes place in the market square on December 21, derives indirectly from the martyrdom of Alban, although it dates only from 1949. Danish history records that after the Vikings had settled in England and become Christians they took Alban's bones back to Denmark and buried them in the Cathedral of Odense. According to other historians Alban's bones had been hidden at Ely, and the Danes never found them. But eventually, out of this centuries-old disagreement, there arose a friendship between the people of St. Albans and the people of Odense. Citizens exchanged visits, and in 1949 Odense offered St. Albans a present of a Christmas tree.

Import regulations prevented the gift being accepted; but thus prompted, the people of St. Albans set up their own Christmas tree in the market place. The mayor suggested that the townspeople should gather round it and sing carols. Now this service, in which members of all denominations take part, has come to be a regular observance.

In the darkness of the tree-lined market place, on the Sunday evening before Christmas Day, two or three thousand people congregate to await the moment when the mayor, accompanied by his chaplain, the Dean of St. Albans, presses a button which switches on the lights on the Christmas tree in front of the Town Hall. Led by the St. Albans Choral Society, accompanied by the town band, they then sing such old carols as *Adeste Fideles*, *Silent Night*, *Hark! the Herald Angels Sing*, and *The First Noel*. The minister of one of the free churches offers a prayer; the Bishop of St. Albans gives a short Christmas message and pronounces the blessing.

The whole community plays a part in this united act of celebration. The Women's Voluntary Services decorate the tree, the Boy Scouts and the Boys' Brigade dis-



St. Albans Cathedral dates from the 11th century and is a blend of many styles of architecture.

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tribute carol sheets, and the moving picture theatres of St. Albans advertise the service on their screens. It is an occasion for giving as well as rejoicing. The local Rotary Club organizes the collection of gifts of toys, clothes, and money, which are shared among orphaned children, old people and the St. Albans International Relief Fund.

Meanwhile, in the Abbey Church and Cathedral of St. Albans, the traditional celebrations of Christmas are held. They, too, have their historical and international associations. The nativity play, set in the Early English Chapel, was devised by a Frenchwoman who sought refuge in Britain and taught at St. Albans Girls' High School during the war.



The nave, looking toward the screen and high altar, St. Albans Cathedral.

Carol services are given both by the local Bach Choir and by the boys of St. Albans Boys' School—the second oldest boys' school in England, founded in 948—while the cathedral choir sings the traditional Carol Service of the Nine Lessons. The crib is blessed on the Sunday

before Christmas, and on that afternoon, as on every Sunday afternoon throughout the year, loaves of bread are distributed to twenty poor widows of the town, according to a bequest made in 1628.

The carol services are held in the most impressive part of this impressive cathedral—the choir, over which soars the tremendous Norman tower built from bricks taken from the Roman city of Verulamium, whose remains can still be seen outside St. Albans. Behind the high altar stands one of the two great screens of England; the other is in Winchester Cathedral. It was dedicated in 1484, but after the dissolution of the monasteries, in the 16th century, all its statues were destroyed, leaving only the wonderful harmony of its perpendicular architecture. In the nineteenth century new figures were sculpted and the beautiful tabernacle work restored.

The cathedral is one of the most important examples of Norman architecture in Britain, although all that is left of the Norman church are the eastern bays of the nave, the transept, and the tower. The main outlines of the building, however, remain much as planned by Paul de Caen, a Norman abbot, between 1077 and 1088.

The cathedral succeeded both the small church built by the Roman Emperor Constantine in 313 A.D. and the Abbey Church founded by Offa, Saxon King of Mercia, in the eighth century. After Paul de Caen had built his Norman church, others began to convert it to a more English style; the work was hastened by the collapse of two of the Norman bays in the nave in 1323, and five beautiful bays of the Decorated period were completed about 1340.

The Saint's Chapel was the objective of pilgrimages from all parts of Britain because it held the Shrine of St. Alban. Like many other parts of the cathedral, it suffered from the dissolution of the monasteries; the shrine was demolished, and the pedestal upon which rested the reliquary containing the bones of the Saint was smashed into thousands of pieces. Most of the pieces were found, walled up in the eastern arches of the chapel, in 1872. The fragments were pieced together and they reveal once again the figure of King Offa holding a model of the church he built in 793; the Martyrdom, showing the executioner holding a sword and the body of the Saint; and the niches in which the pilgrims placed their offerings.

St. Albans may not be one of the most spectacular of Britain's rich heritage of cathedrals. Yet, in its austerity, it has stood firm through successive ages of faith, acquiring with time something of the rock-like strength of the first Church of Christ.

Folk Christmas In Santa Fe

BY DOROTHY L. PILLSBURY

EVERY year before Christmas, the people of Santa Fé look anxiously at one of the low roofs of the Hotel at the End of the Trail. They are looking for the old town's patron saint, Saint Francis of Assisi. For over a decade, just before Christmas, a life size wooden cut-out of the saint in his brown Franciscan robes appears on the hotel roof in the midst of a transplanted forest of piñon trees. Around him are models of the birds to whom he preached and the little wild animals he called his brothers. Figures of quaint little Spanish girls in full skirts, a shawl-wrapped Señora and a dusky Indian bearing gifts complete the appealing group. All are the work in research, design and coloring of local artist, Mrs. Dorothy Stauffer.

It is Christmas again and a better Christmas for the familiar presence of the gentle saint on the roof top. Blanket-wrapped Indians in from neighboring pueblos stop and look up at the brown clad saint. Big hatted, sheep skin jacketed country people from picture book Spanish villages, stop and look with shining eyes at the saint who has become a dear familiar figure in their adobe homes. "Anglo" citizens of many creeds stop their hurried rush toward the shops and glance upward toward the charming scene. Crisp English accents mingle with musical Spanish and monosyllabic Indian Tewa. What would Santa Fé be at Christmas time without the Saint Francis group under the wintry sky?

Of late years, more and more saints have moved into Santa Fé to warm the heart for Christmas. All the wooden cut-outs for the life size groups have been designed and painted by Dorothy Stauffer. The costumes are authentic from the top-most halo to the bottom-most sandal. The colorings are exquisite and the facial expressions and attitudes show much understanding and tenderness.

In front of the cathedral, at the end of narrow San Francisco Street stands the rough manger of El Santo Niño—the Holy Child. Around it are grouped the pensive beasts of the field. Over it bends the blue-clad gentle Mother with stalwart San José keeping guard. Work-begrimed Spanish laborers going home at night stop to

(Continued on page 33)



Dorothy Stauffer Photo

St. Francis group on a rooftop sets the keynote of Santa Fé's Christmas.

Two Stained Glass Windows Installed In Cathedral's War Memorial Shrine

By G. GARDNER MONKS

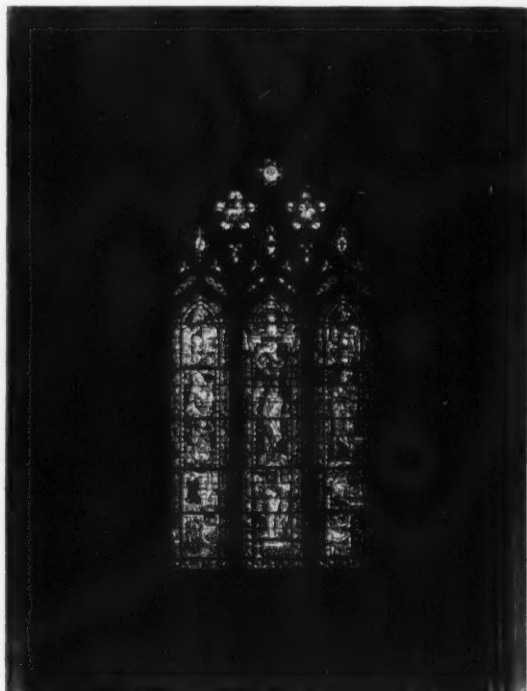
SEPTEMBER saw the installation of two new windows in the east aisle of the Cathedral's South Transept which is known as the War Memorial Shrine. These two, together with a third, of which the design has already been approved, are the work of the firm of Reynolds, Rohnstock and Francis of Boston. The three windows have all been prepared to present varied phases of a single theme: freedom.

Imagine yourself standing outside the Children's Chapel. Immediately over the door is a two-lancet window given by Miss Mary E. Maxwell. Its inscription reads "To honor all the armed forces who died for freedom 1917-1918." Now turn to the right, and directly facing you is a large three-lancet window set in the south wall and presented to the Cathedral by an anonymous donor. It commemorates those who through the ages have deliberately given their lives that others might be free, and is inscribed "He that loseth his life for my sake shall find it."

In each window, two lancets are arranged with one medallion above and two below the larger central figures. The incidents chosen for the top tier in both windows are outstanding historic events in the struggle for freedom. Illustrations for the middle row are drawn from American history, while the bottom row is devoted to scenes from World War II. This does not, of course, imply that the War Shrine, of whose embellishment these windows represent a significant beginning, is in any sense limited to this war.

In the center of the large window is represented the supreme sacrifice of all time. The figure of the Christ is strongly drawn, virile and dominant, and is flanked by two small ministering angels. Around the head of the cross are sun, moon and clouds, suggestive of the timelessness of what is there represented. The artist has solved with great skill the difficult problem of por-

traying the cross within the strict limits of width that a single lancet imposed. But there is another and larger cross subtly suggested. The upper and lower portions of



Horydczak Photo

One of the Freedom windows of the War Memorial Shrine, this three-lancet window is located in the south wall of the shrine. The center panel depicts the supreme sacrifice of all times, Christ on the Cross. In the left lancet the central figure represents a young mother. The soldier shown as the central figure in the right lancet wears a uniform suggestive of military garb in an effort to make his sacrifice appear universal rather than belonging to one time.

the two outside lancets have blue backgrounds. The rest of the window therefore forms a cross shaped area predominantly red.

Set in the tracery at the very top of the window is a conventional chalice, bespeaking Christ's continuing self-giving for mankind. There are also representations of the Pascal Lamb and of the Pelican. The lamb gave its life that mankind might live, while the pelican, according to tradition, pecked its own breast to provide the blood to feed its young for whom it thus gave its own life. Also depicted in areas of brilliant but deep reds and blues are the ladder, the nails, and the crown of thorns, all symbols of Christ's passion.

Flanking this central figure in the places traditionally occupied by St. Mary and St. John are a modern mother and a young soldier. Each knows sacrifice, though in different ways. The mother, who has given a son, in her sorrow looks to the Christ for the comfort and strength she needs. She gazes up toward the cross in rapt contemplation as another child clutches at her dress, and a third, in the complete unconcern of babyhood, plays at her feet. The young soldier is clad in a garb which is suggestive and symbolic rather than a literal representation of any particular uniform. With a mixture of youthful idealism and stern realism he also turns toward Christ, finding in Him something which might give meaning to his own sacrifice.

In Continuing Tradition

This treatment of the three large central figures is typical of the thought used throughout the windows. They seek at once to proclaim ancient, historic Christian truths, and at the same time to emphasize their significance and relevance to the present day. Instead of slavishly copying ancient masters, the designer has attempted to do for the 20th Century what the master craftsmen of the Middle Ages did for their own day, and what they would undoubtedly do for us if they were alive today. Neither is it necessary that a window which is modern should cut itself off from a long and experience-tested tradition. For religion is at once applicable to the present and rooted in the past; it is a river which arose far away and long ago, but still quenches the thirst of men today.

Immediately below the central figure of Christ stand a group of men and women, representing the chief branches of the armed forces, all looking upward toward Him. At their feet is a small representation of an American military cemetery, marked by a flag and rows

of white crosses. It indicates the sacrifice many have made for freedom.

The two top tier medallions represent St. Ignatius and St. Alban. The former, who died in full and open confession of his Christian faith, is shown being approached by a very fierce looking lion. The Roman emperor who consigned him to this fate appears in the background. St. Alban, from whom Mount St. Alban



Horydezak Photo

Looking eastward from the center aisle of the South Transept. Above the entrance to the Children's Chapel is the recently installed window depicting freedom fighters who were not called upon to make the supreme sacrifice.

derives its name, was Britain's first Christian martyr. A Roman soldier, he put on the clothes of a Christian priest who had been condemned to death, and in his stead suffered a martyrdom he might easily have escaped.

From the area of American History has been chosen the familiar episode of Nathan Hale, who is shown being captured at gun's point by British soldiers. In the border a small silhouette represents the gallows on which he laid down his life striving to win freedom for his country. Such sacrifices, though especially dramatic and conspicuous in time of war, also occur in peace. For the

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other medallion has been chosen Dr. Jesse Lazear of Yellow Fever fame. The doctor allowed himself to be bitten by an infected mosquito. The bite proved fatal to him, but opened the way to freeing mankind from the scourge of this disease. The doctor is shown in his laboratory along with a mosquito of gigantic size and the caduceus of the Army Medical Corps.

World War II History

The well-known Four Chaplains of World War II, among these a Jew, a Roman Catholic and a Protestant, are represented as standing on the sloping deck of the sinking troopship *Dorchester*. They slipped off their own life-belts and gave them to soldiers, going together to their deaths when the torpedoed vessel sank. The final medallion is entitled "Midway," generally recognized to have been the turning point of the war in the Pacific. It depicts an attack by U. S. Torpedo Squadron 8 on a Japanese carrier. A plane is diving in flames, but its sacrifice is not in vain for the target ship is stricken and sinking. Twenty-four men embarked on this mission from the U.S.S. *Hornet*; they ventured far beyond their operating range, and twenty-three of them lost their lives. At the side of the panel is a large representation of a flier, while included in the border is the identifying insignia of this squadron, and a hornet to suggest their ship.

The Two-Lancet Window

The Maxwell Window features those who gave themselves no less wholeheartedly to the cause of freedom, but who survived their efforts. The donor especially requested that St. Michael should be one of the larger figures. He is represented in a very dynamic pose, spearing the dragon against whom he waged war in heaven. As the legendary leader of the forces of light, he successfully freed mankind from the domination of the powers of darkness and tyranny. By happy coincidence this portion of the Cathedral was first opened for worship on the eve of the feast of St. Michael and All Angels.

The matching figure in the adjoining lancet is George Washington. As his prototype waged war in heaven for our freedom, so Washington in later days strove successfully for us. He is shown in the uniform of a general in the Continental Army. The strong, firm pose and drawn sword make him a striking picture of the Christian warrior. In the background will be noted an early American flag and such further martial details as an American eagle, a shield, and an unsheathed sword.

Two conventionalized figures stand at the head of the lancets. One holds aloft the torch of freedom, while from the other's hands fall a broken chain. In the first medallion, Moses is shown leading the Children of Israel across the Red Sea toward the freedom of the promised land. Moses, often called the George Washington of Judaism, presses forward himself and urges onward a group of his compatriots who are hesitating through fear of the unknown. The corresponding incident emphasizes the continuing fight for the freedom of the mind and individual conscience without which political freedom is vain. A very vigorous Luther is depicted nailing with great gusto his historic theses to the door of Wittenberg Cathedral.

From American History has been drawn the Emancipation Proclamation, featuring the central figure of Lincoln surrounded by slaves with broken chains. The adjoining lancet portrays a thoroughly aroused Paul Revere giving his alarm to a startled and sleepy patriot who appears at his door with night cap and lantern.

One of the World War II medallions is readily recognized as the U. S. Marines at Iwo Jima, raising the American flag on the summit of Mount Surabachi. The final picture is of a group of paratroopers, floating earthward in billowing and vari-colored parachutes. The continuing fight for freedom finds expression in many different ways and times. To suggest this, the large six-foil at the top of the window shows the energetic ringing of the Liberty Bell, carrying its message to all peoples and all generations. Into the border have been skillfully worked the medals and ribbons of the eight top ranking military decorations.

Like all good stained glass, these windows are works of beauty, in which brilliant colors combine and blend in an ever-changing pattern as the passing hours and weather conditions alter the light cast upon them. Really to know such a window one has to live with it for a long time. Which is the predominant color? Of course the beautiful blues and reds which so greatly enrich most of the Cathedral windows are more largely present than any others. But there is also much glass that gives a rich golden glow that is perhaps even more rich and glowing than it would have been otherwise because of the artist's recent trip to Leon Cathedral in Spain. Through the skillful use of his medium, the artist is beckoning to the casual passerby to stop and give ear to the picture story he is trying to tell him. For it is a story supremely worth telling not simply today, but to the visitors of later centuries as well.

The Jacob's Ladder Window

New beauty has been brought to the North Transept with the installation of a small stained glass window on the first landing of the gallery stairs. Easily visible from the main body of the transept, the window is the focal point of the entrance way formed by the arched door and beautiful wrought iron gate leading to the stairs.



Horydczak Photo

The Jacob's Ladder Window has one of the most beautiful settings in the Cathedral.

The window was given by Dean Sayre and is the work of Wilbur Herbert Burnham. It will be familiar to many who saw it in the Cathedral exhibit at the 57th General Convention in Boston this fall.

* * *

Jacob was entering a strange land. Alone, he lay down to rest on a hilltop. He laid his head upon a

stone, gazed up at the friendly stars, and fell asleep. As he slept there came to him the vision of a ladder reaching up into heaven, on which were angels ascending and descending. As his eye followed the angels he beheld on high the Lord of All who spoke to the pilgrim, lonely in the new land, words that were to him a comfort and strength all his life after: "Lo, I am with thee, and will keep thee whithersoever thou goest" (Genesis 28:15). And Jacob awoke and set up the stone where his head had lain as an altar. "Surely," he said, "God is in this place, and I knew it not."

I have always loved this story. In a very subjective sense I have identified myself with Jacob. As a child, I grew up, like any other child, under God's stars without knowing at first that they were his. But, like the vision of angels, there were before me the lives of those who were close to our Heavenly Father, especially that of my mother, Jessie Woodrow Sayre, to whose memory this window is dedicated. Through her came to me and to each child in our family the shining revelation that God is Father not only of the stars but of all of us as well. All my life I have known that he is close. Through one who is surely now an angel I can say with Jacob, "God is in this place, and I knew it not." She taught me how to pray for God's help in turning the stone of my life into an altar where he deigns to dwell.

Cathedral Television

Two Christmas services will be televised from the Cathedral this year. The C. B. S. television network will transmit the Festival Service preceding the midnight celebration of Holy Communion on Christmas Eve. This program will be on the air from 11:15 p.m. to 12:30 a.m. EST. There will be special music by the Cathedral choir of men and boys and the preacher will be the Very Rev. Francis B. Sayre, Jr., Cathedral Dean.

On Thursday, December 25, the Christmas morning service at 11 a. m. will be telecast by the N. B. C. network. The preacher at this service will be the Rev. Theodore O. Wedel, Cathedral canon, warden of the College of preachers, and president of the House of Deputies.

Please consult local newspapers for announcements concerning local time and the channels carrying these services.

First in the West-Christ Church Cathedral

By FRANKLYN MORRIS

THIS land of ours is rich in Gateways—and at each of them is an active and important American city; at the Gateway to the South, to the Pacific, and to the West it is Saint Louis. It is worthy of note that the Church has been not the least of the Gatekeepers in each case, nor does she intend to cease her function of observing and counseling the stream of our country's life as it flows on.

In 1819 the city which greeted the westward flow possessed inhabitants in the modest number of 4,000, and in the midst of this metropolis a bare nine years after the town's incorporation in 1810 an ardent group assembled in a small store at Second and Walnut streets in St. Louis to organize the first Episcopal Church of the West. The population of the place was two-thirds French and the other third "an American mixture" when the Reverend John Ward, from Lexington, Kentucky, held the first Church service in a one-story frame building, which was sometimes used as a court room, and occasionally as a dance hall. Only two Prayer Books were available, and only one person received Holy Communion. Such was the first public service of the Church west of the Mississippi River. When forty-seven persons assumed the responsibility of maintaining a parish for one year by signing the Articles of Association in '19, Missouri was not to become a state for two more years. The men who agreed on the name of Christ Church included among their number several prominent figures in the early days of the West: William Clark, governor of Missouri Territory, Alexander McNair, the first governor of the State of Missouri, and William Carr Lane, St. Louis' first mayor.

The first Christ Church was not built until 1827, for the growth of the city and of the young church had been slow, coupled with the usual social and financial changes of fortune which are encountered by any frontier settlement. In those rough days there was no Missionary Society to soften the jolts of a struggling congregation. Christ Church's first building at Third and Chestnut Streets was a square little church with a semi-circular

porch on the front, and a round cupola over the center of the nave. Just twelve years after this first church was built, however, the congregation felt the need of a larger and better house of worship, and constructed the second Christ Church at Broadway and Chestnut in 1839. This was a more imposing edifice, with a commanding and rather austere square tower above the triple entrances which were reached by separate flights of steps. It is in connection with this second church that we find an example of brotherly co-operation between denominations which is interesting to note in these present days when the ecumenical role of the Church is so much stressed. A body of Augsburg Lutherans who had been persecuted in Germany had come to American shores and up from New Orleans by boat, landing in St. Louis



Christ Church Cathedral, St. Louis, is located in the heart of the downtown section of the "gateway" city.

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in 1839. They were without homes or a place of worship. A committee from Christ Church met them on the levee and offered them the privilege of worshipping in their building. The Lutherans gladly accepted and for three years continued to hold their services in the Episcopal Church.

Leader of Vision

In 1854 the Rev. Montgomery Schuyler, a man of remarkably versatile leadership, began a 42 year pastorate which led through trying times during the "War Between the States." The rector was a strong Union man at the helm of a congregation which contained many Southern sympathizers. For a while he thought he must leave so uncongenial a field, but the highest motives prompted him to stay, and he continued to preach goodwill to all, and to practice what he preached. Ministering day and night to the sick and wounded of both armies during the trying days of the early 1860's, Schuyler not only held his flock together, but led the members of Christ Church to a new place of prominence, for in 1859 the foundation of the present structure was laid. The structure was commensurate with this remarkable rector's vision, but was an unnecessary and radical move in the minds of some members, for it is said that one of the wardens resigned because he would not countenance the folly of moving the Church so far into the country. The rural area of Thirteenth and Locust Streets is now, and has been for years, the center of commercial and cultural downtown St. Louis and in the midst of urban bustle.

The style chosen for the building was one based upon the English Gothic work of the fourteenth century. It is characterized throughout by a simplicity and purity of line and an honesty of construction rare in a building of its time in America.

In 1886, following the death of Bishop Charles F. Robertson, the Rt. Rev. Daniel S. Tuttle, the great Missionary Bishop of the West, was elected Diocesan of Missouri, and two years later he placed his episcopal chair in Christ Church and made it the Cathedral of the Diocese. In those days the diocese included the whole state of Missouri, and it was fitting that the pioneer church of the West, the first Episcopal Church west of the Mississippi River, should become the cathedral. Dean Schuyler was first dean of the new cathedral, and at his death in 1896 the Rev. Carroll Davis succeeded him. It was Dean Davis who began the social service emphasis which occupies so large a part of the cathedral's effort today, for even in those days before the turn of the century Christ Church Cathedral occupied a strategic



Entrance to Bofinger Chapel, Christ Church Cathedral, St. Louis.

position as a down-town-church in an area which needed the social service ministry of the Church.

Numerous Memorials

Through the years many memorials have been placed in the fabric of the cathedral, and happily all have been harmonious with the architectural plan of the beautiful old church. The Bofinger Chapel was such a memorial, consecrated by Bishop Tuttle on February 17, 1895. This chapel is to the right of the west entrance, and may be approached through the little gate and cloister garth which lead off the street. It was while Dean Davis was serving here that the magnificent high altar and reredos were presented to the cathedral, and dedicated on Christmas Day in 1912. The altar and reredos are the crowning glory of the edifice and are a close counterpart of those at Winchester Cathedral. The reredos, which is 35 feet in height, harmonizing beautifully with the pattern of the cathedral, is a veritable story written in stone, with its central theme the glorification of our Lord. The central panel portrays Christ on the Cross with the figures of the Holy Mother and St. John the

The Cathedral Age

Beloved Disciple at each side, at that moment when he addresses Mary . . . "Woman, behold thy Son." The whole history of Christendom is told in the reredos and altar; the story of the patriarchs and prophets, of the apostles and saints and martyrs, all leading up to the central figure of the suffering Christ. The entire work was made in the studios of Harry Hems, sculptor, at Exeter, England, and on completion was conveyed to St. Louis in 230 cases, without a single stone receiving the slightest damage—and was put into position under the sculptor's supervision by skilled artisans whom he had brought from his studios for the purpose. The Bishop's cathedra, covered with an ornate gothic canopy, is to the left of the altar, which is flanked by twin bronze doors. The plaque immediately behind the throne and cross on the altar portrays the Nativity. The Resurrection is in the central panel of the front of the altar.

The remarkable man who made Christ Church a cathedral, and whose vision prompted his interest in the cathedral's social role, has been memorialized in the Bishop Tuttle Memorial Building, which immediately adjoins the sanctuary to the east. This building was erected during the time William Scarlett was dean, and speaks for his great interest in the social and civic welfare of the community. In this five-story building are housed a diversity of rooms for different purposes, from the oak-panelled chapter room on the third floor, to the fifty-foot swimming pool in the basement. There are gymnasium facilities and locker rooms in the Tuttle Building which, along with the swimming pool and ping-pong tables, are in almost constant use by the underprivileged children from the cathedral's immediate neighborhood who throng to it as a source of recreation. Also in the building is a large dining room which is served by a full-time kitchen staff for the many dinners and luncheons with the cathedral's community program makes necessary. Businessmen's groups, boys' and girls' clubs daily use the facilities of this wonderful

haven from the "concrete jungle." The diocesan offices are housed in the Bishop Tuttle Memorial, as is the "Love Thy Neighbor as Thyself" Society, which is an interracial, interdenominational organization which assists men who have served time in prison to adjust to a normal life in society upon discharge, avoiding the stigma an ex-convict so frequently suffers. The baptistry is located to the left of the narthex as one enters the tri-portal west entrance of the cathedral, and the doors leading into it were donated by a Jewish congregation of the city in recognition of Bishop Scarlett and his great contribution to the welfare of the entire community.

The Cathedral Music

No small part of the widespread appeal of the cathedral services has been due to the excellence of the music and choir. Since 1839 the musical praise rendered in Christ Church has been of the highest order. The Cathedral organ was built in 1927 by Ernest Skinner of Boston, the builder of the organs at the Cathedral of St. John the Divine, New York, and the National Cathedral in Washington. When in the fall of 1951 it became necessary to dismantle the organ for needed cleaning and repairs an unusual opportunity was presented to improve the tonal qualities of certain sections of the

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Rich carving distinguishes the high altar in Christ Church Cathedral.

Sacraments in Stone

By FREDERICK BROWN HARRIS

*Mintster, Foundry Methodist Church;
Chaplain, United States Senate*

(Reprinted by permission of "Washington Evening Star")

IN ANY land a cathedral draws as a magnet, all roads lead to its Gothic glory. For millions, unforgettable scenes of venerable shrines are hung on the walls of memory. No wonder that in the homes of America there are untold thousands of cathedral etchings, as seen, perhaps, across some drowsy, flowered meadow, or from a bridge spanning a winding river, or as framed by the narrow streets of some picturesque town. Whatever the setting, one gazing feels the spell suggested by Emerson's words: "The Gothic cathedral is a blossoming in stone. The mountain of granite blooms into an eternal flower."

A New York columnist who was read by multitudes, and who was no churchman, writing on cathedrals shortly before his death, said: "I know several cultured men with no particular religious leaning who go to Europe simply to make the rounds of the cathedrals. They plead the love of magnificent architecture. Partly so, no doubt. But I have watched them at Rheims, Rouen, Chartres. Invariably they tiptoe inside, slip into some pew and lose themselves in reverie, as the music of the organ comes swelling and wavering down the nave. In reality, they are clutching the hem of some thought-sweeping reverences that skirt the enormity of eternity." What he was saying is that, in the cathedral, they were finding the cathedral within.

"I just can't keep out of old cathedrals and abbeys," exclaimed a recent visitor to Europe. Their ancient portals seem to open into the dim yesterdays. They exchange the glaring light and breathless traffic of today for the once-upon-a-timeness of misty centuries. To some, they are just insufferable caverns of vaulted gloom, with marble bishops reclining on their tombs, with sepulchered martyrs bones and with their endless tablets and slabs with archaic inscriptions and eulogies of worthies who played their brief part on the mortal stage decades or centuries ago. But it all depends upon what

one takes into a venerable shrine as to what one finds. There is life there, as well as death; there is destiny, as well as dust.

The beloved Dick Sheppard, who poured out his very life for London and, afterward, was dean of Canterbury, used to say that every cathedral is vocal. Sitting alone before the high altar, with all its memories of martyred Thomas a'Beckett, he distinctly heard the voice of that majestic piece of splendor that has outlived the ages. As one passes along the walls of a hallowed cathedral, mellowed with the long years, with its memorials to kings and princes, soldiers, bishops and deans, poets and preachers, he becomes conscious of the living dead—that is if he has eyes to see and ears to hear. With dates jumping back and forth, perhaps, over a thousand years, there is a strange solemnity about the inexorable onward march of time, as the "busy tribes of flesh and blood are lost in following years." Here, recorded behind the sometimes half legible inscriptions is the familiar tale of love and loss, labor and sorrow, as we pause to read of birth and death, of virtues and attainments. We find ourselves fitting the men here commemorated into the day in which they walked, perhaps, in this same cathedral and read earlier names, even as we are reading theirs. We think of who their contemporaries were: This man died in the year George Washington was defying George III. That man ended his span the year Waterloo blasted Napoleon's hopes. This ecclesiastic ministered in the cathedral when John Wesley was riding up and down England in his ceaseless quest for souls. That man shared the England of Dr. Samuel Johnson. And here is the poignant entry of a daughter who died in the month of May, in her 16th year, just before the 20th century dawned. One wonders idly why she died so young, while spring was over the meadows and woods, touching gardens into rainbow glory, even as the pictured windows of the cathedral are now flashing truant patterns on the age-trodden floor. And that spilled beauty lifts our eyes to the windows themselves and we find ourselves repeating:

"In blessed Notre Dame of Chartres,
Where jeweled windows shine,
I said, if man conceived this place
He is himself divine."

The spiritually sensitive attitude of most people who enter a cathedral is in itself indicative of a tiny spark of devotion and of a God-shaped blank that skepticism, yea, atheism and a science that walks not with humble feet, cannot extinguish. In a cathedral, with its leaping arches, high altar, pictured glass and vast spaces, all

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Washington Cathedral Library

BY GEORGE J. CLEAVELAND, D.D.

Canon Librarian



The cornerstone of the Mary Jesup Blair Memorial Library was laid on Ascension Day, 1924, and three years later the building, first unit of the Washington Cathedral Library, was opened for use. It was the gift of Violet Blair Janin made in memory of her mother, Mary Jesup Blair. The building, designed by Philip Hubert Frohman, Cathedral architect, and constructed under his supervision, is reminiscent of English Collegiate Gothic. Built of brick with stone trim, it is similar to one of the library buildings of Cambridge University. Mrs. Janin stipulated in her will that the memorial room should be "a gentleman's reading room of the Tudor period." The memorial room was constructed, therefore, in fifteenth century Tudor style. Carved in stone over the door through which one enters the room are the words, "Mary Jesup Blair Memorial Library."

In the foyer are four corbels representing a Book Worm, a Scribe, a Thinker, and the Fruits of Wisdom. The corbel depicting the Book Worm is delightful and perhaps prophetic of the library's ministry of assisting men to translate through human effort the wisdom of the past into the experience of the living present. A bronze tablet at the right of the entrance reads, "To the Glory of God and in Memory of Mary Jesup Blair, December 7, 1826—June 6, 1914. Many daughters have done virtuously but thou excellest them all."

The Sitgreaves-Janin Memorial Library

Adjoining the Mary Jesup Blair Memorial Library and at a right angle thereto, is the Sitgreaves-Janin Memorial Library. This was designed by Mr. Frohman in English Collegiate Gothic and harmonizes with the first unit. It was opened for use in the summer of 1952. The building contains ample stack space; is air-conditioned to insure preservation of the Sitgreaves volumes, rare books,

and other volumes in the library; contains on the ground floor the librarian's office, a hall having on each side two built-in exhibit cases, and a memorial reading room.

The architectural style of the octagonal Mary Jesup Sitgreaves Memorial Room is a combination of 16th century Tudor and 17th century Queen Anne architecture. Miss Sitgreaves' own bookcases were built into the panelled walls of the room. A tablet is to be placed in the Memorial Room signifying that it is a memorial to Miss Sitgreaves' parents, Colonel Lorenzo Sitgreaves and Lucy Jesup Sitgreaves. Another tablet will be placed outside the room stating that the building is the Sitgreaves-Janin Memorial Library. Two family portraits have been hung in the room: one over the door is a portrait, by St. Memim, of Miss Sitgreaves' paternal grandfather, the Hon. Samuel Sitgreaves, and the other, over the fireplace is a portrait by Charles King of her maternal grandfather, General Thomas Sidney Jesup. All the Sitgreaves volumes have been placed on the memorial room shelves and the work of classification is well under way.

Contents of the Library

The completion of these two sections of the Cathedral Library has met a long-standing need for more stack space, better facilities for the library staff, and more adequate accommodations for those who use the library. With the exception of the Bishop George Craig Stewart Collection and the books on loan to the College of Preachers, all the volumes owned by the Cathedral Library are now under one roof.

The content of the library is of varied origin. Here are contained the library of Bishop Satterlee, first Bishop of Washington; the library of Bishop Harding, second Bishop of Washington; the Henry Vaughan Architectural Collection; the Mary Jesup Sitgreaves Memorial Collection; the Mary Jesup Blair Memorial Collection; the Joseph Fletcher Memorial Collection; the Sarah Frances Smiley Memorial Library of the Society for the

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Home Study of Holy Scriptures and Church History; the first installment of the Charles Winfred Douglas Music Collection; and, among many others, the George Coles Stebbins deposit of gospel hymn material. Strong in theology and Church history, the library offers opportunity for research also in the fields of liturgics, patristics, music, art, symbolism, iconography, architecture, secular history, sacred and secular literature, philosophy, biography, homiletics, and sociology.

The book worm's delight is in incunabula and rare books. Through the generosity of friends of the Cathedral a number of such volumes have become the property of the library. Of incunabula we possess the *Rationale Divinorum Officiorum* by Guillaume Duranti, published by Koberger at Nuremberg in 1481; the *Letters of St. Jerome* printed by Bernadius Benalius in Venice in 1490; *St. Augustine's Exposition of the Gospel of St. John*, printed by Amerbach at Basel in 1491, and the *Devotional Letters of St. Bernard of Clairvaux*, published in 1495.

To give some idea of the richness of the Cathedral Library's growing collection of treasures a few of the rare books might be mentioned. Among these are *The Praise of Folly* by Erasmus; a work on the Holy Scriptures by Ludovicus Zanchius, 1598; *A Treatise on the Seven Sacraments against Martin Luther*, written by Henry VIII and published in London in 1561; *The Catechism of the Council of Trent* published in 1566 and four years after the last session of that significant council of Western Catholicism; a 1562 English edition of *Calvin's Institutes* published in London by Richard Harrison; *Alliance of Divine Offices, Liturgies of the Church of England since the Reformation*, by Hamon L'Estrange, 1569; *An Apology for the Church of England* by John Jewell, 1567; a photostatic copy of a small volume of letters and writings in the handwriting of Abraham Lincoln; an edition of the *Vulgate* in abbreviated Latin published in Paris, 1523, by Francois Regnault; a 1551 edition of the Matthews Bible; a 1608 edition of the Geneva or "Breeches" Bible; a photostatic copy of the *Consultations of Archbishop Herman von Wied*, the gift of Colonel Thomas M. Spaulding; a 1607 edition of the Latin *Vulgate*, the gift of Canon George Gardner Monks, and a 1549 edition of the *Book of Common Prayer* of the Church of England. This latter volume was the gift of fifteen friends of the Cathedral and was made possible through the interest and generosity of Mrs. George McGrew who discovered the volume in a New York City rare book room. This Prayer Book, used for the first time in 1547 on Whitsunday,



Horydczak Photo

The Washington Cathedral Library. The Sitgreaves-Janin wing, at left, was opened early in the fall of 1952.

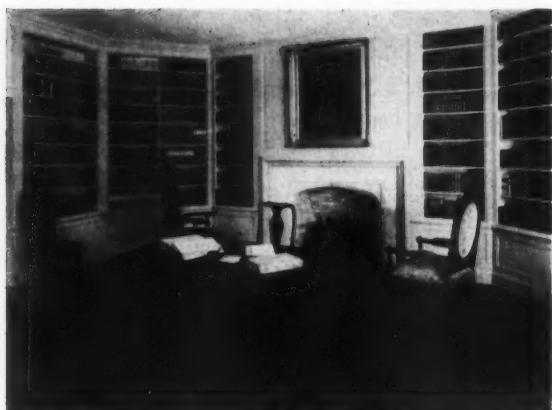
was used on Whitsunday four hundred years later when the Epistle and Gospel were read from it during the celebration of the Holy Communion held in Washington Cathedral in commemoration of the four hundredth anniversary of the issuance of the first *Book of Common Prayer*.

How the Cathedral Library Serves

The Mary Jesup Blair Memorial Room is used in many ways. Individuals visit it to read the volumes therein and to consult the Canon Librarian on matters of research and often for assistance in personal problems. Study groups such as the Mrs. Libby's Study Group, the classes on Christianity and Modern Man, and the Diocesan Lay Missioners Association led by the Canon Librarian use it regularly. Meetings of the Cathedral Chapter, the All Hallows Guild, the building committee, the fine arts committee, and other groups are held here. More than one hundred such meetings took place in this room during the past year.

Over the past twelve months more than 2,700 volumes were loaned from the Library directly or through its affiliate, the Lending Library of the College of Preachers. In addition to supplying books to borrowers, the Canon Librarian has, during the past seven years, responded to numerous requests for information on genealogical, historical, liturgical, and theological matters. These requests have come to the library from educational and governmental institutions in Washington and from clergy and laity both within and without Washington. The information service rendered by the library is indicative of a wide-spread need for religious information

The Cathedral Age



Horydczak Photo

The Sitgreaves Memorial Room, Washington Cathedral Library.

and it may be expected that the oncoming years will witness an increase in this field of service.

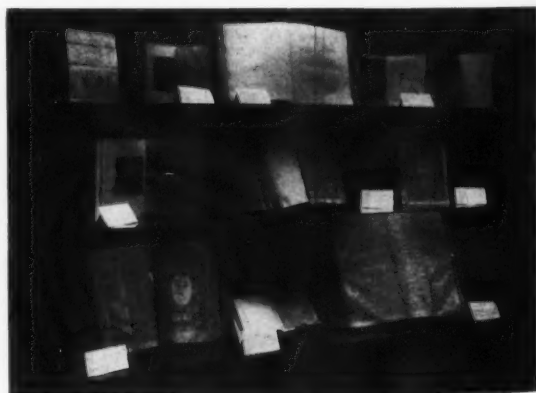
Some assistance has been given the program of sacred studies conducted in the Cathedral schools. On occasion classes in religious instruction have been conducted in the Cathedral Library by the school instructors, and some library volumes have been purchased with such need in view. A Bible exhibit was prepared in observance of the issuance of the 1952 Revised Standard Version, showing the origin of the Scriptures and the effort of the Church to translate them into the ever-changing language of the people. More than twenty classes from the three Cathedral schools visited this exhibit and heard the Canon Librarian's account of the origin, history, and translation of the Holy Scriptures, and an explanation of the volumes shown in the exhibit.

The portion of the exhibit which dealt directly with the translation of the Revised Standard Version contained, in chronological order, representations of or volumes involved in the history of the English Bible from that of Wycliffe to the new version. Here were shown reprints of the Wycliffe Bible and the John Purvey revision thereof; a reprint of the Miles Coverdale Bible; a 1551 edition of the John Rogers' revision of the Coverdale Version, called the Matthews Bible; a photograph of the title page of the Great Bible, owned by the Library of Congress, which was executed by Coverdale under a directive issued by Henry VIII, and which was a revision of Tyndale's work and his own 1535 edition; a 1610 edition of the Geneva or "Breeches" Bible prepared by Protestant exiles during the reign of Queen Mary; a 1571 edition of the Bishop's Bible (1568) published under the direction of Archbishop Parker in an effort to

counteract the effect of the Geneva Bible; a 1685 edition of the King James or Authorized Version of 1611, which was a revision of the Bishops' Bible; the 1885 English Revised Version of the King James Version done in the light of newly discovered biblical documents and improved scholarship; the American Standard Version of 1901 prepared by the American members of the Revision Committee of the 1885 English Version who were not satisfied with the English refusal to adopt many of their translations, and the new 1952 Revised Standard Version. About four hundred persons have viewed this exhibit and listened to the story of the translations of the Bible.

The Library of the Future

As I view the library of the future I am convinced that it should seek first of all to meet the needs of those who live on the Cathedral Close and who are entrusted with the continuance of the Cathedral's construction, with the execution of its varied endeavors, and the leadership of its worship, educational and social service. To aid in this work the Cathedral library should constantly add to its iconographical, architectural, liturgical, theological, psychological, and sociological material. In these fields the library should contain outstanding volumes of authentic and standard worth. The requirements of the local, diocesan, and national clergy suggest that the library should own a growing collection of biographical, homiletical, pastoral, biblical, and theological volumes of unquestioned merit. The renewed interest in Christian education calls upon the Cathedral Library to build up a notable section of reference and source material in this



Horydczak Photo

One of the most welcome features of the Sitgreaves-Janin wing of the Cathedral Library is the space afforded for display cases. Pictured is one of the four large, well lighted cases showing a collection of Bibles exhibited in connection with the introduction this fall of the Revised Standard Version.

dominant field of Christian witness.

The ecumenical movement, now world wide, commanding the attention and loyalty of all Christian people, indicates that here in the Cathedral Library should be a complete section of periodicals, leaflets, and volumes covering every phase of the history, character, and future of this universal response to our Lord's prayer that His people might all be one. Scholars of the Church, and of our sister churches, ought to find here a vast store of research material from which to draw in their effort to understand and to transmit to others through the printed page the richness of the faith. Christianity is under attack today as perhaps never before, our own interpretation of it is under attack, and the Cathedral Library should build up an adequate store of apologetic works which believers may read in order to attain strength to endure, power to hold fast, and armament with which to defend the precious heritage which is their's in Christ Jesus.

This generation is torn by varied and conflicting tensions, and this impact has had its effect on many lives. It has alerted the clergy and members of the Church to the all too-frequent need of pastoral counselling among many people both in and out of the Church. People are coming constantly to the clergy of the diocese and the canons of the Cathedral seeking assistance in their problems and perplexities. In view of this the Cathedral Library should build up an authoritative collection of volumes dealing with physical, mental, and spiritual health and with the art of helping people integrate the intellectual, emotional, and volitional factors of their own personalities and orient them properly with one another and with Jesus Christ. This calls for standard works on psychiatry, psycho-somatic medicine, moral and spiritual health, and the meaning and nature of Christian man.

Preaching will never become outmoded since it is the method Christ commanded whereby revelation of God, his will, man's nature and purpose are communicated to men. Therefore, the Cathedral Library ought to labor constantly to amass volumes of Christian biography, sermonic illustrations, great sermons of great preachers, and works dealing with the art of construction and delivery of sermons. The Cathedral Library's rich collection of homiletical material should be made richer through the coming years. The renewed interest in Christian education and the growing concern for spiritual health should not cause the library to overlook the missionary imperative. As never before, save perhaps in the first century, the world needs the Gospel of Christ. The field is white to the harvest, and since the Cathedral

stands in the diocese as its chief missionary church its library should become a rich storehouse of works dealing with the missionary enterprise. In this field above all others the Cathedral Library should serve the Church as it endeavors to obey the Divine commandment, "Go ye into all the world and preach the Gospel to every creature."

And finally, since to praise God is one of the rarest privileges and noblest works of man, the library ought to possess the best musical collection in America. Here men should be able to come and find sheets and volumes of the best Christian music, and biographical histories of the world's greatest composers, and volumes telling of the spiritual experiences out of which the noblest hymns emerged. In all these fields the Cathedral Library has made notable progress. May God grant that others, following in the steps of the generous donors of the past, will enable Washington Cathedral Library to go forward in service, ministering always to the needs of his Church.

SIX NEW MEMBERS NAMED TO CHAPTER

As *THE AGE* went to press Bishop Dun, president of the Cathedral Chapter, announced the election of six new members. For the first time in the fifty-four year history of the foundation, two women will serve: Mrs. Montgomery Blair, first vice president of the National Cathedral Association, and Miss Mabel R. Cook, executive director of the Y.W.C.A., both of Washington.

Another "first" is Judge Luther W. Youngdahl, a member of the Augustana Lutheran Church, whose election follows a change in the Foundation's constitution, adopted last spring to make possible the inclusion of a small percentage of non-Episcopalians.

Other new members are Nelson T. Hartson, lawyer; Maurice K. Heartfield, businessman; and Stephen Palmer Dorsey, U. S. State Department officer.

More detailed accounts of the talents and experience these persons will bring to the deliberations of the Chapter will be published in the spring issue of *THE AGE*.

Address in the Resurrection Chapel to the Cathedral Staff

By JAMES P. BERKELEY

IN the 9th Psalm are these words: "I will give thanks unto thee O Lord with my whole heart." The above quotation expresses my feelings in regard to my trip to England. I am thankful to the Bishop, Dean, and Chapter for making this trip possible; to the members of the staff for your going-away gift, and to Canon Martin and the Vestry of St. Albans School for their contribution. It was a royal send-off given Mrs. Berkeley and me at National Airport by our family and dear Cathedral friends.

We had a very wonderful flight across the Atlantic, 20,000 feet in the air. Time will not permit me to give you full details of our journey, but I will try to give you a condensed version of my observations and impressions of a 1,200 mile motor trip through England and Scotland.

English cars are different. The steering wheel is on the right side and one keeps to the left of the road. Most of the roads are very narrow with many turns, but kept in excellent condition, with no humps or hollows. The road signs are also different from those in the United States. A traffic circle is called a "roundabout." An "S" curve is a "double bend." A dual highway is a "dual carriageway" with a sign reading, "stay on near-side, center for overtaking." "Halt" in place of "Stop," and "No Waiting" instead of "No Parking." Parking lots are provided in all towns, but are called "Car Parks," where you may park all day for sixpence, equivalent to seven cents in our money.

The countryside is beautiful, with an abundance of flowers. The houses are quaint, many with thatched roofs and every yard or farm is fenced with a stone wall or hedge. The houses are very old, but immaculately clean. It was nothing unusual to see a woman not only scrubbing her front steps but scrubbing the sidewalk as well, by the hand and knee method.

Far up in the mountains of northern England and southern Scotland the scenery is beyond description, for here the road winds through the valleys with hills cov-

ered with heather and sheep. The sheep come down on the roads and on several occasions it was necessary to stop the car and chase the sheep away, being rewarded by the old familiar Baa Baa!

We found it advisable to stop in inns along the countryside. All are very old but kept in excellent condition. Meals are served by waiters wearing tails at all times, including breakfast. Perhaps all of you know that food is rationed in England. This will give you some idea of how little they receive: one egg, 2 ounces of bacon, 2 ounces of meat and 2 ounces of butter per person a week. The following quote from an English newspaper tells them what they can expect in the future:

THE FAT DAYS ARE GONE FOR GOOD

"We must say goodbye to any hope of cheap food in our lifetime.

We must stop relying on the rest of the world to provide half the food we eat.

We must squeeze every available acre of land to grow more food ourselves.

We must begin now, and work fast.

Gone for good are the fat days when we could easily sell our manufactured goods all over the world and bring back the bacon, the beef and wheat, butter and cheese.

We can't afford to buy so much food, and there won't be so much food for sale. In a world bursting at the seams, we must take our place in the queue."

Food for babies is not rationed, with the result that English children are the picture of health and beauty, with fair skin and blue eyes.

Cathedrals Visited

In visiting 15 cathedrals and 8 churches we were cordially received and shown many things that other tourists were not permitted to see. All of the cathedrals except Liverpool are very old—in fact, the history of England is founded in them.

St. Paul's in London is being restored after the terrific bombing which crashed through the roof above the altar. In the surrounding area there is still evidence of the terrible blasting. It was here in the Verger's office that I saw a copy of the CATHEDRAL AGE.

We were present when the choir of 20 boys and 8 men broadcast a service to the Armed Forces. The organist presides at the console, which is above the choir stalls, enclosed in a room about ten feet square. His contact with the choir is through a sliding door 12 inches square.

At Westminster Abbey, thirteen vergers are employed, preparing for services, conducting tours and selling admission tickets to the crypt and tower. The tomb of Edward the Confessor and the Coronation Stone are the principal attractions included among hundreds of memorials. We attended Matins here (and during services all tourists are asked to leave). The abbey will be closed six months prior to the Coronation to allow for the erection of balconies.

The visit to St. George's Chapel at Windsor Castle was very interesting for here are buried many of the Kings of England, including Henry the VIII and the late King George. It is the headquarters of the Knights of the Garter, the head of the order being the reigning monarch. Every knight has a seat in the choir, above which hangs a banner bearing his coat-of-arms. At his death the banner is removed and a shield is placed in the space back of his stall. At Evensong which we attended there were three vergers in the procession, preceding the choir, the canons and the sub-Dean. The choir boys, as in most Cathedrals, wear red cassocks, long cottas and ruffles instead of collars and ties.

Canterbury, the See of the Archbishop, has the highest altar in England, but cannot be seen from the Nave, due to the heavy screen, large enough to house the console and some of the organ pipes. The parochial clergy act as guides during the summer months, showing visitors, among other things, the tomb of Thomas a Beckett who was murdered here. The crypt, the largest in England, was used as a stable by the forces of Oliver Cromwell.

Every Cathedral has some outstanding feature—Winchester, with the largest nave; Salisbury, with its tall spire, and, of course, the dome of St. Paul's.

At Exeter we were the house guests of the head verger, whose home is in the cloisters. The house is several hundred years old and bombs fell within fifty feet of the cathedral. The head verger was very kind and showed us the silver, vestments and frontals in the evening after the building was closed.



One of "Pops" Berkeley's many duties is seeing that the bridal party shows up at the right time in the right place. Here he is escorting Ann Thoron and her father, the Cathedral treasurer, to her marriage to George N. Hale, Jr.

The visit to Chester was delightful. The head verger was very friendly, as were his associates. I had the pleasure of meeting Bishop Tubbs, who is the Dean. While here I witnessed an English wedding from a seat in the choir. I was introduced to the groom and his father, who invited me to the reception. The bride entered the cathedral, leading the procession. Between the betrothal and the marriage the choir of men and boys sang "Jesu, Joy of Man's Desiring" by Bach, which brought memories of our choir and Mr. Callaway. When the wedding was over there was a great clang of bells—twelve in all—rung by 12 bell ringers. It was here a bit of English humor showed. Mrs. Berkeley remained in the hotel due to a cold. I told the vergers she was not feeling well. The next morning I went to the cathedral to say goodbye and one of the Vergers asked, "How is the Madam today?" I answered, "O, she will live," and he replied, "Was she that bad off!" Which reminds me of the day I left London. The clerk at the hotel asked me if I had turned in my key. I said, "I threw that out the window," and he said "O dear, O dear."

Durham's architecture is Norman in style and impressed me as being very beautiful. The screen is open and the altar is visible from the nave. The location of the Lady Chapel is different from any other cathedral, being in the front of the building. Here is buried the Venerable Bede.

(Continued on page 38)

The Progress of Liverpool Cathedral

By VERE E. COTTON, C.B.E.

An Honorary Secretary of the Liverpool Cathedral Committee

THREE YEARS before the foundation stone of Washington Cathedral was laid a similar ceremony had taken place across the Atlantic in Liverpool. These two great cathedrals, both of them still unfinished, have histories which have much in common. In the lifetime of both have occurred two world wars, but while Washington has happily escaped the ravages of war, the City of Liverpool was the target of frequent large-scale bombing attacks during which the cathedral received one direct hit and numerous near misses which shattered much of the glass on the south side. In spite of this, and the diversion of all but the oldest craftsmen to the armed forces or munitions, work on the cathedral has never completely stopped during the past 48 years so that today some three quarters of the building, including the great Central Tower (the largest gothic tower in the world) are finished down to the smallest detail and work has begun on the first bay of the nave.

When will it be finished? This seemingly simple question is asked by almost every visitor to the cathedral, but there is no one who can give even an approximately accurate answer. A simple proportion sum would suggest that in another sixteen years, say by 1968, the last stone should have been put in position. Unfortunately, this estimate is likely to be very wide of the mark for there are three factors involved, none of which can be forecast with any degree of accuracy; the availability of funds, the availability of labour, and the availability of materials. To take these in order:

Up to the present, the rate of building has never been restricted by lack of money, in other words the committee have always been in the fortunate position of having money in hand, but conditions have changed radically since the project was first launched in 1901 and the great private fortunes built up in the Victorian era are no longer here to draw on. Today as always the committee has every reason to be grateful for the receipt year by year of substantial accretions to the building fund, but today the bulk of this money comes from bequests and not from gifts and who can say how long

these will continue on the present scale with taxation at its present level? Even if they do, building costs have risen so sharply since the cathedral was started that at a rough estimate £5,000 today builds less than £1,000 did prior to 1914.

At the moment, however, finance is not the factor limiting the rate of building. But though the Committee has funds in hand for its immediate needs, it has nothing like sufficient to finish the nave and thus complete Sir Giles Scott's great design.

The real limiting factors now are labour and materials and these are to a certain extent interlocked, for the work, like that on every other building, is controlled by licenses which are only granted after a careful assessment of man power and the availability of materials such as steel and cement.

Assuming for the moment that licensing was abolished because as the result of an economic recession there was a glut of goods now in short supply and a threat of large-scale unemployment, this would not solve the committee's major problem, the shortage of skilled masons.

Need for Skilled Labor

Immediately prior to the outbreak of the last war there were 100 masons employed on the site, today there are 24 and 8 apprentices, and this in spite of every endeavour which has been made during recent years to recruit or train additional men. Amongst the steps taken to attract more men have been the erection on a more sheltered site of a completely new masons' yard, with concrete "bankers," a large canteen and other auxiliary buildings. In addition a system of overtime and bonus payment has been introduced. These steps have been successful in stopping the decline in numbers and indeed in reversing the trend to a small extent, but the basic fact remains that there are not sufficient new entrants to the trade as a whole to replace the wastage due to age.

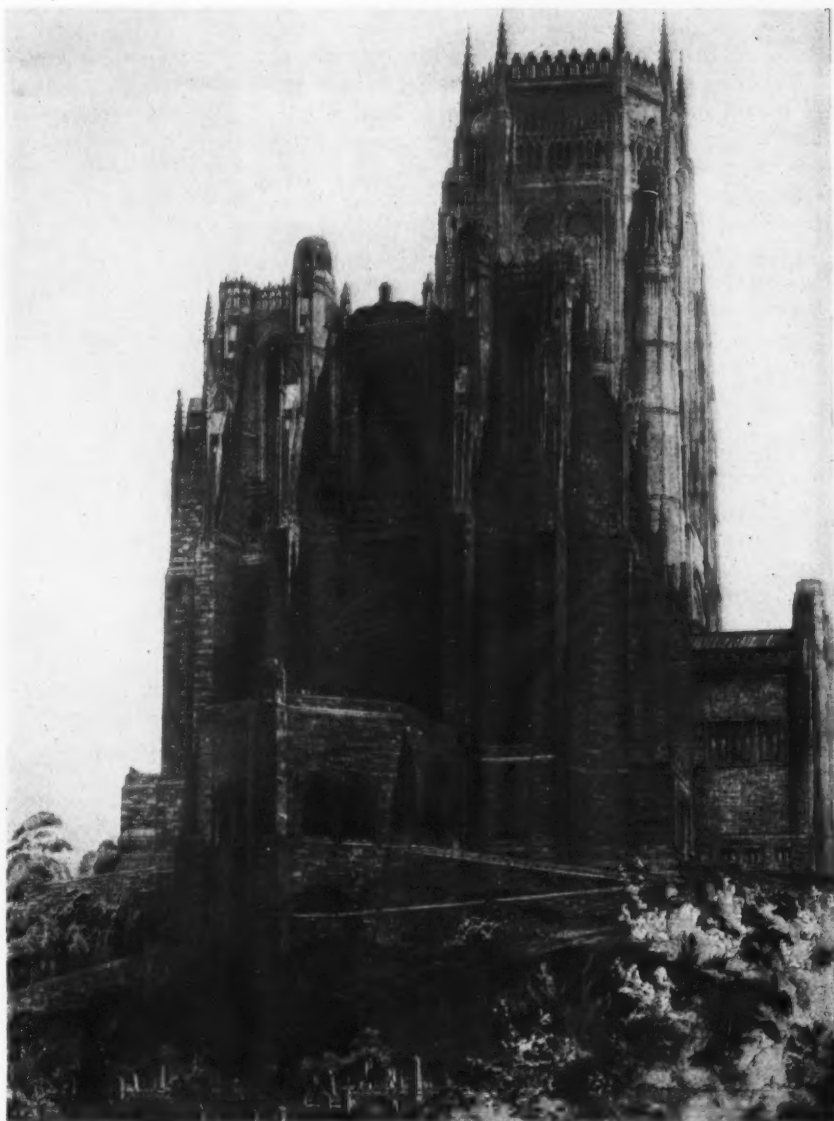
Further, something like a vicious circle has developed from the present emphasis on austerity in the building

industry. Owing to concentration on housing there are very few stone buildings being erected and consequently insufficient prospects of regular employment to attract boys to become apprentices, so that the shortage of masons makes it more and more difficult to build in stone.

Hitherto, apart from preliminary sawing, all the stone for the cathedral has been cut by hand, but there has in recent years been marked progress in the development of power tools and the architect and committee have felt justified in making some tentative experiments in their use. Broadly speaking they are only being used to rough shape the stones, the final surfaces are being worked by hand until more experience has been gained as to the effect of the vibration on the delicate structure of the sandstone. Up to the present the results of the experiment are distinctly hopeful and by increasing the output per mason some alleviation has been found for the acute shortage of trained craftsmen.

While the supply of masons is the most intractable problem confronting the committee at the present time, it must not be overlooked that there are a number of other trades involved in building the cathedral; quarrymen, bricklayers, carpenters, metal workers, scaffolders, crane drivers, and not least unskilled and semi-skilled labourers. To achieve a balance between these is not always easy, particularly in view of the demands of

the housing branch of the building industry. Luckily the requirements of the cathedral are, for all these types of



Sir Giles Scott's design for the west end of Liverpool Cathedral, as drawn by A. C. Webb. The west front has been designed to be "read with" the tower and together they form a single composition. Just as the base of the tower is relatively plain and the decoration massed in the upper stages, so for two-thirds of its height the west front is simple ashlar and relies for its interest on the shadows cast by the buttresses and the projecting porte-cochere, which is an unusual, if not unique, feature in the design of a gothic cathedral. The porte cochere has a double purpose, the practical one of enabling vehicles to drive up to the west door where their passengers may alight under cover, and the aesthetic one of making the cathedral appear to be an organic growth from the rock on which it stands, subtly welding nature and art into a single whole.

The Cathedral Age

labour, extremely modest but a certain minimum is necessary if the masons are to be kept in steady employment and finished stone not to accumulate uselessly on the site.

The two main materials needed, apart from sandstone, are bricks and cement, a surprising quantity of bricks being needed for the core of walls and piers and of cement for the concrete foundations. Steel is little used except for the reinforcing rods for concrete floors and the outer copper sheeted roof. Later, oak will be required for doors and lead for downspouts, but for the time being the only timber needed is for scaffolding and the centering of arches and floors. It may be asked why modern steel scaffolding is not more widely used, but it must be remembered that the bulk of the scaffolding has to remain in position for years on end, and the cost of hiring tubular scaffolding would be prohibitive.

Present Building Program

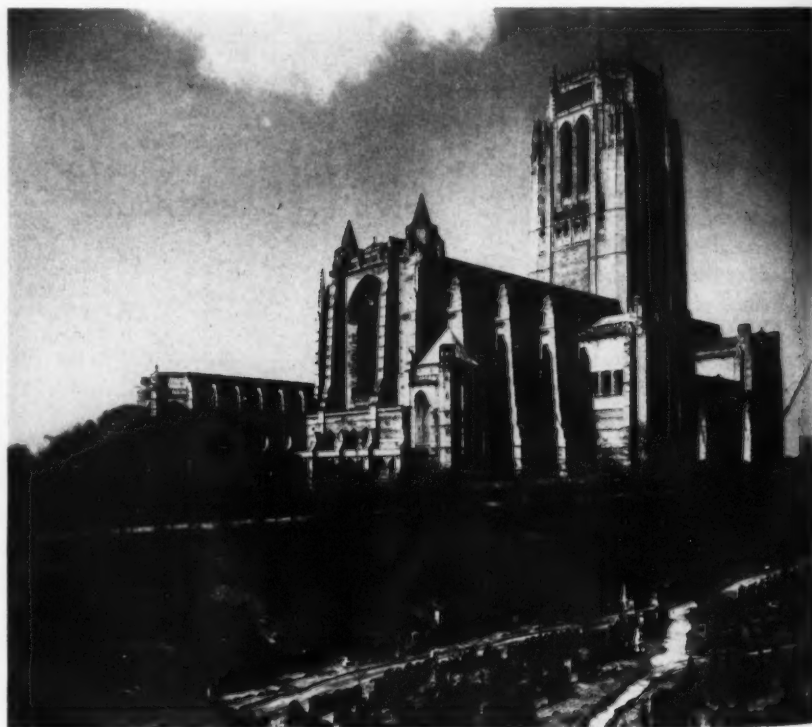
These are but some of the problems which confront the committee today and have determined the post-war building program.

While the completed nave will be approximately the same size as the choir, its west facade is considerably more intricate and ornate than the corresponding feature at the east end. To have embarked on the whole nave as a single unit with present resources of money, men and materials, would have deferred to an unforeseeably remote date the completion of the next viable section of the building and it was decided to go ahead with only the first of the three main bays into which the nave is divided. Apart from the economic arguments for this decision, there are three others which weighed with the committee. The first bay will contain the arched screen surmounted by a small organ which forms such a striking feature of the architect's design and it was naturally desired to complete it under his personal supervision. Sec-

ondly, in spite of its size, the present cathedral is inadequate to hold the huge congregations drawn there on national occasions; and lastly it has always been the wise policy of the committee to sustain interest in its work by periodically adding some fresh finished portion to the building.

The new section was begun in November, 1948, but at this time there still remained much work to do on the tower, the two porches, and in repairing war damage, so that it has only been during the past twelve months that any noticeable progress above ground has been achieved. The rock on which the cathedral is built slopes somewhat sharply, with the result that though the foundations on the road side have only to be carried a few feet down to reach hard rock, on the opposite side the foundations have a depth of over 25 feet below floor level and many hundreds of tons of concrete were necessary for their formation. All this work took time and even when the foundations were in place progress was inevitably slow owing to the complexity of the design and the necessity of keying the new work into the old.

On both sides of the new section of the Nave there are stairways leading up from the basement and on the



Liverpool Cathedral from the southeast, as it appeared in 1951.



The interior of the nave of Liverpool Cathedral, as it will appear when completed, drawn by A. C. Webb. The section now under construction is the easternmost bay of the nave and includes the stone screen surmounted by a subsidiary organ.

south side these are continued up a further flight to give access to the Radcliffe Library.

Owing to technical reasons, one pier, that on the south, still lags behind the rest of the new section, but it should soon catch up and now at last the new work is visible both from St. James Road and Hope Street and the oft repeated question, "when are they going to start building again?" is no longer heard.

Mention has already been made of the new masons' yard on the plateau surrounding the delightful Doric Cemetery Chapel which will form such a splendid foil to the great west facade when, in the fullness of time, it is

finished. The removal of the yard here is part of a comprehensive scheme of reorganization on the site which it is hoped will not only improve conditions for those working there, but eliminate unnecessary handling of material and generally speed up construction. The most noticeable features of the reorganization are the erection of a new and spacious setting-out shed on the site of the former masons' yard, in replacement of the one destroyed during the war, the removal of the stone saws further west and the enclosure of the old "cart track" within the perimeter of the site to give additional accommodation for handling stone. The layout has been so devised that it should not be necessary to make any major modification until the whole building is finished.

This article has dealt in the main with the difficulties which confront those who seek to build a great cathedral under postwar conditions and tells how architect and committee have endeavoured to overcome them. In practically every other form of building those grim and familiar terms, "utility" and "austerity" find an echo in the architect's design. This is not so with Liverpool Cathedral. No concession has or will be made from the ideal which has since 1901 been the guiding beacon of the committee, the construction in the most permanent materials of a great church which in both design and craftsmanship shall bear comparison with the noblest achievements of the Middle Ages and be a fit memorial to the art and skill of the Twentieth Century.



Report of the Dean To the Annual Chapter Meeting Washington Cathedral

October, 1952

TWO THINGS are expected of an annual report. First of all, it is a photograph—a birthday snapshot recording with realism a year's progress and the present appearance of the subject. But secondly it ought to be a fine painting—a delicate portrait in which the artist portrays not merely the present contour but also the long-range overtones of heritage and destiny which together comprise the character of the subject. The report which follows will fall naturally into these two categories; first a look at where we are, then the prospect of where we are going.

I

We are dealing with a Cathedral, a church unlike most others in that its function is not parochial but emblematic. We are, or hope to be, primarily a symbol. The seat of the Presiding Bishop is here at the Capital: a symbol of the Christian faith of the whole nation. The throne of the Bishop of the Diocese of Washington entitles us to the name "cathedral," and this is a sign of the authority of God entrusted to human administration. The music that is here offered to God is heard sometimes by thousands, sometimes by only one or two at weekday Evensong—yet by virtue of its peerless quality it constitutes a symbol of the finest musical devotion to which worship can aspire. The pulpit is attended by strangers of every clime and corner of our land, and insofar as it proclaims with power the unchanging yet ever relevant word of God, it too becomes the token of everlasting strength in a world of weakness and fear. Even our Christmas cards are missionaries to thousands throughout the country as symbols, not of commerce or etiquette, but of Christ, at the heart of Christmas.

In this sense not only the Cathedral building itself but even the work it does has a certain public responsibility for leadership which is unique. The Cathedral stands like a lighthouse on a forbidding coast. Other churches are like ships moving on the waters, but our special job is to be lifted steadily up as a witness to the light.

To fulfill such an assignment a Cathedral must be tended by faithful keepers. However clear and lofty the light when seen at a distance, there is a lot of plain housekeeping, cleaning, burnishing, and polishing going on inside. Careful study reveals how much each keeper has labored to keep all bright and serviceable.

The Cathedral is running well. Its operation is on the whole smooth, its work gently expanding. Each year there are innumerable problems that arise, but by and large we have the machinery to meet them. Some of these problems are still pending, but I have confidence that they will be worked out as we go along. I think you will agree that the least of our serious worries lies in the day-to-day operation of the Cathedral. Let us look briefly at the snapshot.

How We Served

In the past year the Cathedral has ministered in its 1,224 public services to 139,273 worshippers, while 140,370 visitors have been guided through the building between services—32,000 more than a year ago. On thirty-eight occasions the Cathedral has presented those large special services for which a church of this kind is especially adapted. Thirty visiting preachers have lent distinction to our pulpit. Our choir has performed with unfailing beauty; music at the Cathedral has been supplemented by the guest appearance of ten other choral groups, most noteworthy of which was our own Washington and Cathedral Choral Societies which rendered Beethoven's *Missa Solemnis* in December, and Bach's *St. Matthew's Passion* on Palm Sunday. At the organ Paul Callaway and Richard W. Dirksen maintain a level of great distinction. At their invitation fourteen guest organists have presented recitals.

Elsewhere things have gone well too. At the College of Preachers seventeen Christian Education conferences were held, to which came twenty-two bishops, 305 clergymen, and 100 women workers from all over the Church. With twelve other meetings at the college, the staff has been busy, so much so that with chapter authority a new associate warden, the Rev. Charles Stinnette,

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has been appointed to begin his duties the 1st of November. Note may be made here of the fact that with the prospective end of financial grants from the National Council, the college must shortly seek new sources of operating funds. This it is planning to do.

Little need be said of St. Albans School, which under its superb leadership has continued to operate at capacity enrollment with the highest academic standard. The headmaster's family were moved into a new rectory on Woodley Road, thus releasing needed space in the dormitory for school purposes. \$125,000 has been raised for the Lucas Building, foundations for which are now in place, but additional funds are needed to complete that project.

The National Cathedral School for Girls opened this fall with the largest total enrollment in its history. I am sure that this is a reflection of the tireless leadership given the school by Miss Katharine Lee, who in the course of the year presented its opportunities to groups in many parts of the country. The result of a full school is a very considerable abatement of the financial problem confronting it. The anticipated deficit for this year is not great, and the prospect for succeeding years is black, not red. This, however, will depend upon continuing our program of building and renovating the plant. Miss Lee must be assured of a physical investment with which to compete against other attractive schools.

Aside from continued prosperity and increasing service to the community, the salient feature of the Beauvoir Elementary School report is the rapid progress being made on its new building. We may be grateful to Mrs. Elizabeth Taylor and the parents of that school for raising the necessary \$40,000 which has made this important addition possible.

The Cathedral Fabric

Meanwhile, in the midst of all this activity, much work has been done on the fabric of the Cathedral itself. Under our active Building Committee and with the painstaking forethought of Canon Monks, numerous projects have been carried out. The "Pepper Portal," if we may so designate the entrance to the South Transept, has been completed and dedicated. The Lee and Jackson half-bays of the nave outer aisle will be complete by Christmas, as presumably will be the installation of a radiant heating system in the South Transept. Two tablets have been installed and several bosses and corbels carved by Joseph Ratti, an artist whose services we hope to retain permanently. Five windows have been glazed, of which one is in the College of Preachers. One wrought-iron gate was put in place.

Elsewhere on the grounds, the Sitgreaves wing of the Cathedral Library was built and, after a monumental book-moving job carried out by Canon George Cleveland, is now splendidly serving its purpose. The last of the wooden former office buildings has been torn down to make way for the Deanery, for which a new set of plans is now nearly complete.

Under the supervision of the Landscape Committee a new entrance and roadway was built from Wisconsin Avenue to the west end of the Cathedral. Work is well advanced on the new entrance and roadway leading from Garfield Street. New gifts and care of old ones has kept the close an oasis in this corner of the busy city—"a fit setting for so lovely a spire." For this we once more owe a great measure of thanks to All Hallows Guild, which incidentally conducted this year the best Flower Mart ever.

The financial picture is not one into which I wish to go in detail, since the Treasurer's report is before you. Suffice it to note that both the Cathedral's operating income and the total of gifts and bequests received during the year rose perceptibly. At the same time costs did too, and it is becoming distinctly more difficult to keep our budget in balance at the present level of activities. I fear that the not distant future will demand of us both new economies and new sources of income.

Behind the figures on the balance sheet is a goodly army of faithful persons who constantly translate the figures into hard work and loyal service. I would like to give tribute to the many friends of the Cathedral, both in Washington and in National Cathedral Association groups throughout the country, who have raised nearly \$100,000 for our operations last year. Without them we could not live. And I would also call special attention to the reports from John Bayless for the Christmas Card department and Curator's office. These reports again reflect a keen and effective contribution made by the director and his associates, who are also indispensable to the Cathedral.

II

I am afraid that the outline I have just given is all too much like the quick wink of the camera's shutter. I have not dared to try your patience with more than this little snap of where we stand. But now we must move on to try to descry the future.

You will notice that in the foregoing I have not mentioned the Promotion Department. I have purposely left this until now because it is my opinion that at the present juncture we should more properly consider that department in relation to the future than to the past.

On January 1st of this year, Royal Agne resigned as

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head of the Promotion Department. His departure marked the end of our reliance upon any trained professional in this field. Mrs. Elizabeth Thompson was appointed to succeed as head, with the understanding that she would be responsible for the direction of N. C. A., of the Washington building and sustaining fund campaign, and of general publicity. She was not charged with responsibility for any large fundraising effort on a national scale.

According to her assignment, Mrs. Thompson and the staff under her have done what I consider a most excellent job. New memberships in the N. C. A. numbered 1,135 or 118 more than losses during the year, bringing the total to 8,858. She made all the arrangements for the Dean's speaking trips to Boston, Richmond, Rochester, Albany, Syracuse, Pittsfield, Columbus, Cleveland and New York City. Through Mr. Taylor the Promotion Department did a superlative job of general publicity through all standard mediums. One amusing statistic will illustrate its success: if all the news stories printed during the year about the Cathedral were printed in a single column of type, that column would reach from the High Altar to the back row of the Nave! And, although the final figures are not yet in, the showing in the Washington campaign this fall substantially exceeds that of last year and is a distinct credit to the almost singlehanded ability of Mrs. Thompson. With all else, she has in addition continued to edit *THE CATHEDRAL AGE* in distinguished fashion.

It is therefore with a sense of acute loss that I have to report the resignation of this excellent person. After many years of service, six to be exact, Mrs. Thompson has just made known to me her decision, with her husband, to move away from Washington shortly after January 1.

This fact faces us with the necessity of finding new leadership for the Department of Promotion. It may mean, taking it in conjunction with another fact of which I shall now remind you, that we will have to rethink the whole purpose and composition of that department.

Future Planning

That other fact is one that has been weighing heavily in my heart and prayers for some time. It is the fact that when Christmas comes this year we shall have to shut down all construction of the Cathedral for lack of funds. All gifts for building will then have been expended. This, of course, means the disbanding of our faithful and quite possibly irreplaceable crew of stone men. It means a probably long period of disheartening

inactivity, when we will not be taking advantage of our incomparable but aging architect's presence on earth to supervise and guide the work. It means waiting until a very large sum accumulates before we can economically reassemble a working force and remove temporary coverings.

A cathedral like this cannot be built spasmodically, or at least not without terrific and unwarranted waste. If we are to build at all, it means that we must have a steady and dependable income of from \$250,000 to \$300,000 a year for building purposes exclusively.

You will at once see the bearing of this fact upon our plans for the Department of Promotion. A steady income of the sort we need to keep building cannot now be expected of chance legacies or unpredictable gifts. Nor can we look to the National Cathedral Association yet for this kind of help, although it might surprise us if we dared to ask. It can only be the fruit of an organized and widespread effort to tell the Cathedral's story to many who will respond by generous and periodic gifts. The aim ought not to be to unearth a few fabulous givers (for I am convinced there are not many such persons any more) but to convince men of more moderate means to undertake a regular program of annual giving which in the aggregate would amount to a dependable source of building funds. We cannot expect to build rapidly, but we ought to organize to build continuously.

Now, if this is to be done, it cannot be left to individual clergymen. Neither the Bishop nor the Dean has either the time or the ability to organize such giving on the scale required. The procuring of charitable contributions has become a ruggedly competitive field, and no untrained individual can possibly hope to succeed by himself no matter how brilliant the cause. To me the conclusions seem inescapable: that the most precious responsibility we have—namely, the building of this great Cathedral, simply cannot be left to amateurs.

I do not wish to trespass upon the Chapter's intention of adding these facts together and providing a way of meeting them. I merely desire to lay before you the need I clearly see for a Department of Promotion which will be effective enough to persuade 250 men to give \$1,000 a year, or 2,500 men to give \$100 a year, or one man to give \$250,000 right now for a balcony to go into the gaping hole in the new South Transept.

Rather than enter further into detail, I shall close by expressing the hope that the Chapter will decide to embark on an extensive program of fund-raising for building purposes.

My belief in this Cathedral grows daily as I watch its

(Continued on page 35)

Large Congregation at Convention Service Hears Talks on Need for the Cathedral

WHY America, and the world, need a great cathedral in Washington was the theme of a service held in St. Paul's Cathedral, Boston, on the mid-Sunday of the General Convention of the Protestant Episcopal Church, meeting in the Massachusetts city in September. The beautiful colonial cathedral was full as the four participating clergymen took their places and the service opened with prayers led by the Rev. Dr. John W. Suter, former Dean of Washington Cathedral.

After a few words of welcome from the Dean of St. Paul's the Very Rev. E. J. van Etten, who had, with the cooperation of the Boston Committee of the National Cathedral Association, made all arrangements for the occasion, the present Dean of Washington, the Very Rev. Francis B. Sayre, Jr., spoke briefly of the need for and meaning of a great House of God.

Dean Sayre retold the Old Testament story of the building of the great temple in Jerusalem and described how great was its meaning for the Jewish nation. He spoke of how long the temple had been just an idea, a dream in the minds of the prophets who saw that a national shrine would give impetus to all the little holy places where the Jews were accustomed to hold their worship. These leaders of the Jews saw in the proposed temple, Dean Sayre explained, a temple which in its leadership would be able to purify the religion of the people and give scale and horizon to the meaning of God. The Jews needed this expression of God's omnipotence. This the prophets knew, and they knew too that the people needed a visible symbol. This the great temple at Jerusalem gave to the nation.

Beyond fulfilling this need, Dean Sayre added, he believed it logical to conclude that the temple was also one of the chief factors that made way for the coming of God on earth, for "it gave men the perspective to recognize the entrance of God into human life when this happened in Christ. . . ." "If this be true," Dean Sayre concluded, "surely there is an analogy with the Cathedral in Washington. We are living in a broken day of individualism which reigns almost supreme in the life of the people. Our need today is even greater than in olden days for a visible sign to draw people of the nation to-

gether; to lend scope and understanding and bring a sense of God who reigns omnipotent above all the barriers that separate man from man.

"The Washington Cathedral stands to give witness to the reality of what is written there, 'The Lord God Omnipotent Reigneth.' Under all the desperation of our times may that sign always rise to the God omnipotent reigning unto the end of time."

Cathedral Needed Today

The Rev. Theodore P. Ferris, rector of Trinity Church, Boston, presented a stirring declaration of his reasons for believing Washington Cathedral should command the loyalty of the entire Church and serve the entire nation. He began his address by citing the many questions asked and doubts expressed as to why a great cathedral such as Washington is necessary. One of the most frequent contentions, he said, is the remark that cathedrals are not natural to the 20th century. "We do not live in an age of faith." This statement the speaker conceded; and briefly described how in the age of greatest cathedral building activity in Europe, cathedrals had seemed to spring up out of the countryside, whereas today industrial plants and smokestacks seem to spring up out of the countryside, which is natural, whereas cathedrals are not natural to a machine age.

"It seems," the speaker said, "abnormal to build a Gothic cathedral in this day of skyscrapers, bridges, and dams. But men and women still thirst for God. It is an age of anxiety because we long for a security which material things cannot provide. So we need cathedrals even more than did the people who lived at Rheims and Amiens. We need something that suggests to us what is beyond the reality of things we can see and touch. A great cathedral helps us to feel these intangible realities we long for.

"Washington Cathedral is a symbol of the world of spirit, of surging upthrust, a reality not under our feet. It gives to a people, thirsty for that assurance, an assurance of the reality of God.

"It is sometimes said a cathedral is not a necessity. We

(Continued on page 39)

The National Cathedral Association At Work

Triennial Resolution

The 1952 Triennial meeting of the Woman's Auxiliary unanimously adopted a resolution recommending that Woman's Auxiliaries consider the work of the National Cathedral Association to be of logical and valid interest to their members. The resolution was drawn up by a group of N. C. A. leaders, with the approval of the N. C. A. Board of Trustees and the Bishop of Washington. The nationwide recognition thus given to the work of the Association should prove helpful to all our chairmen in their efforts to arouse interest in the Cathedral, particularly through working with auxiliaries and other Church organizations.

The resolution reads as follows:

"WHEREAS, Washington Cathedral is an important symbol of religion in our Nation's capital and, therefore, of concern to all Christian Americans; and

"WHEREAS, it is an effective mission post, since many who come as sightseers return as worshippers; and

"WHEREAS, it has no local congregation and is not supported by the Diocese of Washington, but is dependent upon its friends throughout the country; Therefore, be it

"RESOLVED: That the Woman's Auxiliary, in Triennial meeting assembled, call to the attention of the women of the Church the fact that Washington Cathedral presents an annual opportunity for evangelism and missionary work; and recommends that programs about the Cathedral and its work, gifts to the building and maintenance of the Cathedral and cooperation with local units of the National Cathedral Association would be appropriate activities for Woman's Auxiliaries throughout the Church."

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Dean Plans Texas Visit

With the hospitable cooperation of the regional chairman for Southeastern Texas, Mrs. Hiram Salisbury, and the members of her Houston committee, Dean Sayre is making plans to visit that city and meet with Cathedral friends and potential friends there shortly after the first of the year. Arrangements are still indefinite, but will



The Cathedral exhibit at General Convention was arranged by the Boston N. C. A. Committee, with the help of Wilbur H. Burnham, artist for the Jacob's Ladder Window, which was the focal point of the tiny "chapel."

include a meeting at which Dean Sayre will tell of the work of the Cathedral, preaching in Christ Church Cathedral, Houston, and meetings with small groups or individual appointments. Mrs. G. H. Morris, former regional chairman, is already at work arranging radio and/or television appearances for Dean Sayre.

+

Western Massachusetts

The annual fall luncheon meeting of the regional committees was held in October at the home of the regional chairman, Mrs. Shaun Kelly. Thirty-six area chairmen, committee members, and their friends, attended. Mrs. John Talbot, regional vice chairman, reported on the Annual Meeting of the Association in Washington last May, and urged her hearers to make every effort to at-

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tend a Cathedral meeting. Mrs. Lyall Dean presented nominations for re-election and upon motion, one ballot was cast for the slate as follows: Regional chairman, Mrs. Kelly; vice chairman, Mrs. Talbot; secretary, Mrs. Betty J. Harden.

Mrs. Kelly appointed the regional executive committee to include: Mrs. Walter Wahlin, Pittsfield; Mrs. King Turgeon, Amherst; Mrs. James Stewart, Holyoke; Mrs. Chester Hardy, Fitchburg; Mrs. Robert Harvey, Springfield; Mrs. Spencer Miller, Longmeadow; Mrs. Dean, Worcester; Mrs. Robert Johnson, Lenox; Mrs. Talbot, Williamstown.

After some further business and discussion a resolution requesting the Cathedral authorities to enlarge and bring up to date the Cathedral color slide set was drawn up and approved. A copy of the resolution was forwarded to Washington for consideration by the Board of Trustees.

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Fall Board Meeting

The fall meeting of the Board of Trustees of the Association was called for Monday, November 24. Any actions taken will be reported in the next issue of THE AGE.

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Annual Meeting Date

The Annual Meeting of the Association will be held in Washington May 18, 19, and 20, 1953. Through the cooperation of Paul Callaway, Cathedral organist and founder-conductor of the Washington and Cathedral Choral Societies, the spring concert will be presented, in the Cathedral, on Monday evening, May 18.

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Eastern Michigan

The Grosse Pointe War Memorial Building was the setting for a luncheon given by the Eastern Michigan Committee, Mrs. Frederick C. Ford, chairman, on October 24 in honor of Dean Sayre. A special feature was the sale of Cathedral glassware containing arrangements of autumn flowers. About 100 guests attended, including the new regional chairman for Western Michigan, Mrs. J. J. Dobbs. That evening Mrs. Edsal Ford was hostess at a small dinner for the Dean and the following day he was entertained at an informal luncheon for a group of leading Detroit businessmen. Another opportunity to talk informally about the Cathedral to members of a small group came on Saturday afternoon at a tea at the home of Mr. and Mrs. John B. Ford, Jr. Clergymen whose parishes have N.C.A. representatives, and their wives, were the special guests at a dinner given

Saturday evening at her Grosse Pointe Farms home by Mrs. Roy D. Chapin.

On Sunday, Dean Sayre was the preacher at St. Paul's Cathedral in Detroit, first having spoken to members of the Church School and the congregation at the early morning family service. The 11 a.m. service was broadcast. That afternoon, following a luncheon given by E. B. Hutchison, Senior warden of the cathedral, he spoke at Grace Church in Lapeer.


Reporting on his visit on his return to Washington, Dean Sayre commented that the Michigan Committee had done a "tip-top job" in perfecting arrangements and including varied types of meetings and groups in his schedule.

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Cathedral Color Slides

A few new color slides have been made for the cathedral set of 2" x 2" kodachromes. Will chairmen who own sets of the slides, and who have not this fall received these new pictures (which include some replacements and some new scenes) please request the new slides from the Executive Secretary. The office does not have a complete list of those N. C. A. chairmen who own sets, so must depend on you to identify yourselves.

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Washington Cathedral Chronicles

Armed Forces Dedication

Men and women in the armed forces and those persons serving them participated in a special service of dedication in the Cathedral on November 16. The 365th Army Band from Fort Belvoir played a 15-minute program prior to the service, and an Army bugler played "Church Call" and "Call to Colors." Military personnel from nearby stations attended and each branch was represented in the procession with a color guard. Music was provided by the Cathedral Choir of Men and Boys and the combined glee clubs of the two Cathedral schools.

The Rev. Charles Martin, canon of the Cathedral and chairman of the Committee on the Church's Ministry to the Armed Forces, was the preacher. Brig. General Herbert B. Powell, USA, spoke briefly. The lesson was read by Major General S. L. Howard, USMC, and Bishop Dun dedicated those present to their jobs of ministering to men and women in the services.

Groups who dedicated themselves to the work for the armed forces included the Committee on the Church's Ministry to the Armed Forces, representatives of the Episcopal Information Center, Chiefs of Chaplains, Chaplains on Active Duty, Reserve Chaplains, Civilian Chaplains, Red Cross workers, and United Services Organization.

* * *

Coming Music

The Washington and Cathedral Choral Societies present their winter concert in the Cathedral Sunday, January 18, at 8:15 p.m. Under the direction of Paul Callaway, the group will sing Bach's "Mass in B Minor."

Appearing with the societies will be guest soloists and members of the National Symphony Orchestra.

On Founder's Day of the National Symphony Orchestra the 200 choristers joined with the orchestra in Constitution Hall to present the *Requiem* of Brahms with precision, power, and emotion.

Under the label of the Haydn Society two long-playing records of Bach's "Clavier Übung" will be released this month. The records feature Paul Callaway at the console of the Cathedral's great organ. Richard Dirksen served as recording director for the records which will be available at the Curator's Shop at \$5.95 each or through any retail record distributor. The two organ records are part of a seven-record album, the other five presenting the harpsichord.

* * *

Cathedral Fund Over Top

Several hundred loyal friends of Washington Cathedral worked intensively for a four week period this fall to raise the \$50,000 needed for maintenance and building for another year. At the "thank-you" tea given for men and women workers by Bishop and Mr. Dun, the last reports were tallied and it was a dramatic moment when Dean Sayre announced that the goal had been reached and even passed by a few hundred dollars, the first time in any Cathedral drive that success had been achieved by the closing date of the campaign.

Washington Cathedral has no membership as do other churches, to support it, and its ministry is available to everyone. It is, therefore, necessary for the many who enjoy its beauty, and music, and inspiration in our nation's capital to help in its maintenance. Many did this through money gifts and others through long hours of personal visits, telephoning, typing, and even clerical volunteer help in the Cathedral offices.

The campaign this year was not organized by fundraising technicians, but by a volunteer committee headed by Francis B. Hunter, and the Cathedral office staff under the direction of Mrs. Frederick Thompson. The solicitation was handled by four teams of men and women working throughout the metropolitan area, and one team handling contributions from the Cathedral family—all employees of the Mt. St. Alban institutions and offices. This was the first division to top its goal.

* * *

Heating Experiment

Radiant heating was installed in the floor of the newly opened South Transept early in November. Experts on heating large buildings agreed that their experience indi-

cated that it would be the best system for the Cathedral. After careful consideration, taking into account the fact that the installation of a temporary system of blowers similar to what is being used in the unfinished parts of the Cathedral would be almost as costly as radiant heating in the floor, it was decided that the South Transept might well be used to determine whether radiant heating in the floor would prove as satisfactory in practice as the consensus of engineering opinion promised. If it should prove disappointing, it could be abandoned, since the ducts for the originally planned forced air heating were already built into the walls; if a success, it could be extended to the crossing, North Transept, and nave before the marble floor is laid. In the meantime, the unsightly blowers on the floor of the transept have been eliminated.

* * *

YWCA Fellowship Service

As more than fifty girls in native costume presented an offering at the Cathedral's high altar November 8 at 4 p.m., the Young Women's Christian Association opened its 1952 Week of Prayer and World Fellowship. This offering represented the money raised by Y. W. C. A. groups in this country during the past year to further world fellowship.

Contributing to the inspiration of this annual service was music provided by the Howard University Choir, the Washington-Lee High School Choir, and the Cathedral's Choir of Men and Boys. Dean Sayre preached on "Christian Brotherhood." Following the service the hundreds of Y. W. C. A. representatives were afforded an opportunity to greet President and Mrs. Harry S. Truman at tea in the White House.

Brotherhood was also stressed at the 11 a.m. service for the opening of the 24th annual meeting of the National Conference of Christians and Jews. The Rev. Dr. James Robinson, Church of the Master in New York City, was the preacher.

* * *

Stinnettes Arrive

The Rev. Dr. Charles R. Stinnette, Jr., associate warden of the College of Preachers, and his wife, Nancy, have been firmly entrenched on the Cathedral Close since November 1. As associate warden, Dr. Stinnette shares in the supervision of the training program of the College which includes theological lectures, seminars, and preaching disciplines. One of his first duties is to act as director of studies with a view to noting all the new publications of a technological nature for stocking in the College Library.

To his new position Dr. Stinnette brings a varied



Ankers Photo

The Rev. Dr. Charles R. Stinnette, Jr.

background of pastoral counseling. Prior to his service as an Army chaplain, he did some work in the field of industrial chaplaincy, providing services and counseling for people in industrial plants. At the University of Rochester, his pastoral help reached out to hundreds of students, and finally as rector of Ascension Episcopal Church, Rochester, his guidance was received by the family unit at large.

In their leisure hours Dr. and Mrs. Stinnette enjoy reading together and have a special fondness for murder mysteries. A good game of handball still entices the ruddy complexioned newest Cathedral canon.

* * *

Appointed Acting Precentor

The Rev. Luther D. Miller, well known to National Cathedral Association committees throughout the country, has been appointed acting canon precentor of the Cathedral by the Chapter.

His new responsibilities include the planning of Cathedral services and a great deal of pastoral counseling

The Cathedral Age

of persons who have no parish ties in Washington. Canon Miller, former Chief of Chaplains of the United States Army, was elected a canon in 1949.

* * *

Christmas Pageant

The dramatics clubs of St. Albans School and the National Cathedral School for Girls will join again this year to present "A Christmas Service" in the Cathedral on December 17.

Miss Madeline Hicks, drama director of the girls' school, and Mr. William A. Savin of St. Albans are in charge of production. Richard Dirksen, who is working with the glee clubs, announces that there will be no new lines or music. However, the opening of the South Transept means that the pageant will have to be re-staged.

The pageant opens with Abraham's covenant with God, followed by Moses receiving the law, scenes from the lives of David and Daniel, and the messages of Habakkuk and Jeremiah. The second half brings Isaiah's message foretelling the birth of Christ, and the production is climaxed with the manger scene and the procession of the magi.

* * *

Edward Marr Gains Responsibility

At a recent meeting of the Chapter, Edward Marr, the Cathedral's assistant verger, was appointed Custodian of Cathedral treasures. Mr. Marr's duties as custodian will include a considerable amount of record keeping and the responsibility of protecting the most valuable possessions of the Cathedral. In looking ahead Mr. Marr is planning more exhibits in the Cathedral of the more interesting articles.

The new custodian has been serving as assistant verger since 1934 except for a period spent in the Navy during World War II.

* * *

School Fund Swells

Country Fair Day at Beauvoir in October netted approximately \$3,700 for the school's building fund. The Parents' Committee, organized by Mrs. Alan Kreglow, sponsored this cooperative effort. Games, pony rides, train rides, a pet show, and a doll exhibit kept the children happily occupied while parents did Christmas shopping at the foreign import booth, the Country Store, or at the auction. Lunch on the terrace, a pie contest, a Hallowe'en booth, movies, and a food sale were additional features.

Forty-nine representatives of fifteen schools in the Washington area met at Beauvoir November 10 for a

discussion of the present trend in techniques of teaching reading in the early grades. Mrs. Slocum Kingsbury, director of the Remedial Education Center, and Mrs. Marshall Lynn, remedial teacher at Beauvoir, organized the meeting. Mrs. Kingsbury led the panel discussion. The value of such sharing was evidenced by the request for a similar meeting in midwinter.

* * *

Canon Burgess En Route to India

The Rev. John M. Burgess, Canon of the Cathedral and Chaplain at Howard University, is flying to India to attend the General Assembly of the World's Student Christian Federation.

At the meeting to be held in Travancore in early January, Canon Burgess will represent the Church Society and the National Canterbury Association. He hopes to relate the Episcopal student movement in the United States with the world student movement so that groups here will have a larger understanding of the overall work. The several months' trip will also take him on tour of the schools in Manila and Tokyo.



Children's Chapel

Marble flooring here, as well as in many other sections of Washington Cathedral, was executed by the

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Folk Christmas in Santa Fe

(Continued from page 5)

kneel and pray and kiss the hand of the Virgin Mother.

In beside the Spanish saints have moved the Indian ceremonial dancers. Pueblo Indians, through the followers of Saint Francis, have learned to know and revere the Spanish saints. But that does not mean they have given up their own ages-old religious customs. One of these is the Buffalo Dance danced as a religious ceremonial at many a Rio Grande pueblo during the Christmas season. It was only natural that this group should be included in Santa Fe's tri-cultural Christmas decorations.

On top of a store not far from the plaza, an immense retablo of Indian Buffalo dancers is placed. Lifesize, and in costumes authentic to the last thread in a dance kilt, they dance against a painted background of blue mountains and snowy peaks. In the foreground are Deer Dancers and the animals of forest and plain. Across the street on a club house roof, Eagle Dancers spread their great white wings.

At this, "Anglo" citizens of the old town felt that they should share in this galaxy of peoples and cultures. On another business street, atop a prosaic garage, went another of Mrs. Stauffer's groups, representing Christmas along the Santa Fé Trail in the covered wagon days.

Probably the most intriguing of the artist's groups is one picturing a custom once practiced here and still prevalent in old Mexico. It is called the Blessing of the Animals. Here stands a brown robed Franciscan, his outspread arms in a gesture of blessing a long-eared burro with his load of firewood almost as big as himself. He blesses the sheep, too, and well he may. It was sheep who fed and clothed the early Spanish colonists. It was sheep who kept the tiny spark of European civilization burning in a vast, unknown Indian world. Other groups show the appealing custom of taking the family *santos* to church to take part in village feast days and to enjoy the company of the grand *santos* in the village church.

Every Christmas, the Spanish plaza of Santa Fé twinkles with the lights of a huge "Anglo" tree brought down from nearby mountains. Last year along the narrow streets that bound the plaza, Spanish saints on piñon wound lamp posts, kept company with the "Anglo" tree. They were all saints especially dear to Spanish hearts, who through the centuries have acquired regional characteristics. Among them were Guadalupe, the patron of all Latin America, and San Isidro with his oxen, who is the patron of farmer folk.

The effect of these tri-racial groups on roof tops and in doorways in a perfect setting of tawny hills, high snow-covered mountains under a high altitude blue sky, is breath-taking. Add to this the squat golden adobes, the etching of candle-lighted paper bag lanterns along house-tops and garden walls. Add to this the fragrance of piñon smoke from hundreds of fat little chimneys and church bells sounding for midnight Mass. Here pictured in Dorothy Stauffer's groups on top of business houses and fastened to mundane lamp posts is evidence that Christmas in the old town of Saint Francis is unique in the nation. It is evidence, in a perfect setting, that here three peoples and three cultures have mingled and contributed to a Christmas that has many of the elements for which all the world is seeking.



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Construction Superintendent Observes Anniversary

A jovial, greying man of 61 is getting impatient for news that construction work on Washington Cathedral will continue. William Russell, superintendent of construction at the Cathedral, claims only two topics of conversation—his job and his sons. The sons are enrolled at nearby universities and his job has been closely connected with Washington Cathedral for the past quarter century.

While he has not always worked at the Cathedral, his work with the George A. Fuller Construction Com-

fabricating plant which the Fuller Company used to fashion building stones from 15 ton blocks quarried in Indiana and shipped to Washington. He supervised the stone plant until it was sold in 1944 and after an interval of four years he returned to become superintendent on the job for which he had been cutting the stone.

Since he took over in 1948, 41,000 cubic feet of stone have gone into the South Transept construction work. Enough stone, Mr. Russell confides, to fill a train of 125 cars.

With the time approaching when construction work will have to stop unless a large building gift is received, Mr. Russell is thinking more of the future than of the past 25 years. "I want to get this Cathedral built so I can enjoy it for a few years after I retire," he says.



Bishop Dun consults "Bill" Russell, construction superintendent, from a perch atop the South Transept scaffolding. Mr. Russell, associated with the Cathedral for a quarter century, knows most of the answers concerning its past, present, and future development.

pany during the past 25 years has been involved in producing stone for the Cathedral project. When he started in 1927 Mr. Russell was employed at a stone



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Dean's Report to Chapter

(Continued from page 26)

work and see its perfection speaking to the crowds that look to it for inspiration. At every service my gaze is lifted beyond the ugly wall that temporarily blocks the nave, to the vision of what God will ultimately be here.

When it is for God, I think we often have to dare great things. Those who founded this great Cathedral dared much to set his sign in the sky. We who inherit the unfinished work must believe that from God we too will inherit the courage, as well as the great patience.

Respectfully submitted,

FRANCIS B. SAYRE, JR., *Dean*

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Sacraments in Stone

(Continued from page 13)

with heavenly gravitation, somehow the soul resents the chilling negations often uttered in the name of pure reason, and stands up boldly and in wrath to affirm, "I have felt! I believe!" It has been confident creeds which have created cathedrals.

Heine, speaking of the convictions out of which sprang the old cathedrals, declares: "We moderns have opinions. It requires something more than an opinion to build a Gothic cathedral." A believing America must have its cathedrals, and it is achieving them. New York has reared both Catholic and Protestant monumental edifices, matching in splendor many of those in the Old World. In Washington, now in very truth the capital of the free world, we find rising, slowly but steadily, two national shrines of vast dimensions. One on the campus of the Catholic University where, in the prophetic basement of what will be a most imposing temple, there already are surpassing beautiful marbles and pillars and the justly famous Murillo's "Blue Madonna," which with its 35,000 separate tinted tesserae took five years to execute. The other, the Washington Cathedral under

Protestant auspices, a House of Prayer for All People, speaks to these troubled times with potent voice, which will sound with increasing volume as across the years the great fabric is carried to fulfillment.

* * *

A very distinguished former United States Senator, closely connected from its inception with this inspiring project, recently declared: "While I yield to no man in love of my country and in respect for our form of government, I unhesitatingly state my belief that the survival of the United States is destined to be determined by the unchanging belief for which the Cathedral stands, rather than by the wisest legislation of which the Congress is capable or by the most weighty decisions rendered by the Supreme Court of the United States." And so

"Sculptured stones speak to the Nation
Of the things most excellent,
And of One upon whose shoulders
Rests at last the government."

"Lofty beacon on Saint Alban,
Symbol of God's great white throne,
Lifted o'er the city's tumult
Stands this sacrament in stone."

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Christ Church Cathedral

(Continued from page 12)

organ at relatively small expense. New stops have given a brighter tone to the diapason choruses—the organ foundation corresponding to the string section of the orchestra. Several new flutes and chorus reeds have also been added. Alec Wyton is the organist and choirmaster, a young man of talent and imagination, whose musical background well fits him to be master of one of the foremost organs of the Midwest.

Christ Church Cathedral occupies a unique place in the heart of one of America's great Gateway cities—in the heart of one of our country's most fertile areas, by the side of her greatest river,—for she stands as a centrally-located symbol of the Church's message, central in both a national and civic sense, serving community and Church in her own distinct way. In the past eighty-

five years the cathedral has changed from an almost out-of-town to a downtown church, but always it has tried to minister to the needs of the growing community. Never has the strength of purpose of the original founders been forgotten, and today Christ Church continues to pioneer by seeking out new ways of linking the traditions of the ancient Christian faith to the changing world of our own day. In every generation of her existence up to the present, and for those who have vision to see, it appears obvious that she has, and will even to a greater degree in the future, keep the cathedral in the words of her Pioneer Bishop, Daniel Tuttle, "in the heart of the city's interest, life, and daily toil—to keep, it a fortress of spiritual protection and a reserve bank of spiritual treasure among the wearied and worn toilers of the work-a-day world of St. Louis. . ."

The Church has much to be proud of in the ministry of Christ Church Cathedral in our nation's center, serving as she does in the dual capacity of Gatekeeper—and as Gateway, bringing Christ into the hearts of her children. Truly she is aptly named!

The Cathedral Chapter

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Address to Cathedral Staff

(Continued from page 19)

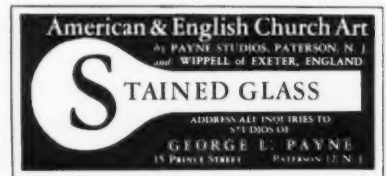
The town of Coventry was bombed from 6 p.m. until 7 a.m. Some parts have been rebuilt but the cathedral bears mute testimony to the terrible destruction. The walls remain above-ground but the crypt was undamaged so that services continued without interruption during the War. Nearby is the building where Mary Queen of Scots was imprisoned.

It would be impossible to visit England, see its cathedrals, and associate with its people, without making comparisons. My deepest feeling was one of thankfulness for being an American and for being a part of this Cathedral in our Nation's Capitol. When I heard Sir John Standiford's Te Deum in B flat coming from St. Giles Cathedral at the opening of the Edinburgh Festival, my thoughts went back to the opening service of the General Convention held in our Cathedral in 1928, when

the same TeDeum was rendered by the Cathedral Choir, under the direction of Edgar Priest.

As I looked at the different styles of architecture, stained glass windows, wood carving, and wrought iron work, and as I chatted with the different vergers who gave me "behind-the-scenes" glimpses of cathedral routine, I was convinced that our work compares favorably with any cathedral abroad, and that we have something here which will go down through the ages as the greatest and most beautiful Cathedral Church in the world.

We should be thankful that we can share in the operation and building of A HOUSE OF PRAYER FOR ALL PEOPLE. I will give thanks unto thee, O Lord, with my whole heart.



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Need for Cathedrals

(Continued from page 27)

have been trained along lines of functional architecture and think we do not need things unnecessary. We know we need schools and hospitals but not a cathedral, it is said.

"But what are the necessities of life? Food? Do we also need flowers? They are a necessity to some of us. Most of us will grant the bed and board of our home are necessary but how about beauty? That is necessary unless we want to be beasts. Spirit has needs as well as the body. Our spirits and minds must have food if they are to grow and develop. So a cathedral is as much of a necessity as a battlefield, a government building, or a hospital.

"Some of the things in favor of this particular Cathedral . . . it is in the supremely right place . . . in the nation's capital, a center, geographically and politically, more likely to be a hub of the universe in the future than our beloved little community (of Boston). The hub has the power to make the wheel go around. Unless we put the Cathedral in the place of power there will not be any national life.

"Secondly, Washington Cathedral has no architectural disadvantages. One plan has been carried through consistently, one harmonious architectural design, and no parts of it will ever have to be torn down and rebuilt.

"Thirdly, it has now and has had in the past good leadership. The present bishop, the Rt. Rev. Angus Dun, is one of my idols and the present dean is one of my former Sunday School pupils—so I must speak well of him. All the people associated with it consistently have been men of broad vision. They have not been custodians of a monument, but have tried to carry on a ministry to people.

"Associated with it is the College of Preachers, a school for clergy to be given refreshing, stimulating training under the warden, Canon T. O. Wedel, now president of the Convention's House of Deputies. This College of Preachers is one of the best things the Episcopal Church has ever done. It takes men from all parts of the country and gives them stimulation—which is a great thing.

"Finally, this Cathedral is one of the most effective instruments for Church unity. This cannot come from planning around a table, but is more apt to happen as men come together in one house of worship, get down on

their knees and pray together. The fact they can do this in Washington Cathedral may do more to promote Church unity than all the councils.

"I always feel better when I have been there. I never feel closer to the transcendental God than in that Cathedral, a center of religious life of the nation."

Following the service Dean van Etten, assisted by members of the Boston Committee, was host at an informal tea and reception in the cathedral undercroft.

Ed. Note: The above account in no wise does justice to the calibre and brilliance of the two addresses. Neither speaker used a manuscript so that this account had to be based on very fragmentary and inexpert jottings.

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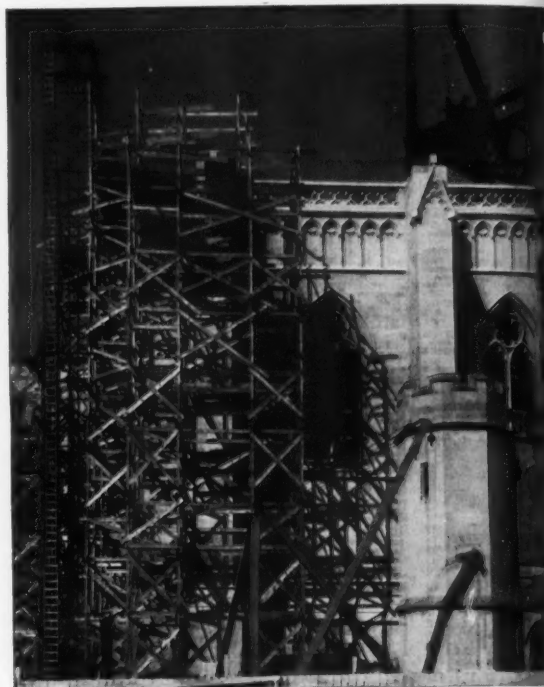
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